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1915

FIRST STUDIES in SIGHT SINGING

SELECTED FROM
SECOND YEAR MUSIC and THIRD YEAR MUSIC
OF THE
HOLLIS DANN MUSIC COURSE



AMERICAN BOOK COMPANY

New York


Cincinnati

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MADE IN U. S. A.

PREFACE

This collection of studies provides the first material needed for sight singing. It is designed to serve especially where previous sight-singing drill has not been provided for the pupils of the current fourth and succeeding school grades. It presupposes, of course, that each pupil will also have a book of songs.

The teacher should not forget that this tone and rhythm study is only one side of the work. The development which comes from the singing of songs is vitally important. Without this, the training in music is one-sided and mechanical. Only through the proper singing of suitable songs will a love and appreciation of the beautiful in music be awakened and cultivated. It is also by means of song that the rhythmic and tonal sense is quickened and developed.

It is all-important that correct habits of tone production be acquired during the first year in school, and that the head tone which is so delightful in children's singing, shall be preserved and not allowed to deteriorate. To attain this vitally important result, the teacher must maintain the same standard in all the singing. The tone quality should be just as good for the singing of the sight reading material as for the rote songs. The teacher must have the ability to discriminate between good and bad tone production, and the skill to eliminate bad tonal conditions.

All who teach singing to children should know, and never for one moment forget:

1. That before maturity, children should sing with the light, flute-like, head voice, common to all normal children.

2. That the thick, heavy, lower voice should be used sparingly or be avoided altogether.

3. That music teaching in the public schools where a harsh, strident, throaty, unmusical and unpleasant tone is tolerated, does more harm than good, and is a positive menace to the voices of children.

4. That it is the duty of every teacher who attempts to teach singing to children, to prepare herself to give safe and intelligent instruction.

5. That in the matter of tone production, example is stronger than precept, and, therefore, the quality of tone used by the teacher, both in the singing class and throughout the day, is an important factor in producing good or bad results.

Supplementing the rote songs, a definite preparation for sight singing is essential. Singing of the scale and scale studies with syllable names, the ability to recognize and sing groups of scale tones from hearing, the recognition of two-part and three-part measure, and the ability to sing groups of tones from blackboard representation, are necessary in preparation for the use of the sight singing material in this book. (See Manual for Teachers, pages 3 to 13.)

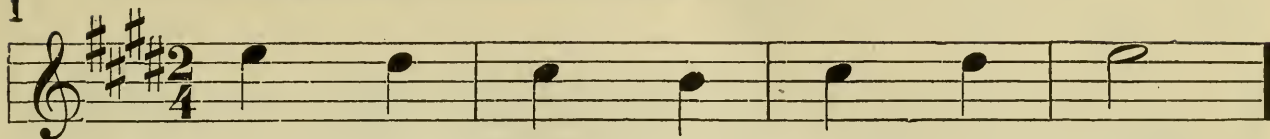
The teacher should be provided with a chromatic pitch pipe and should use it to get the correct pitch for all songs and studies. The practice of songs or studies "by guess," is dangerous and results in bad tone quality and consequent injury to the singing voice.

A staff liner is also essential for the teacher's use. It saves time and adds to the efficiency of the teaching.

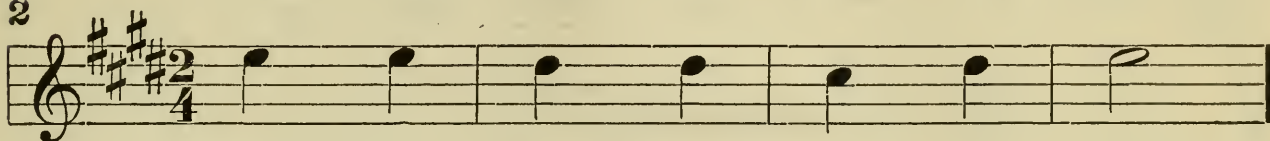
Reference: Manual for Teachers, Book One, Page 12

Beat and sing silently, before singing aloud

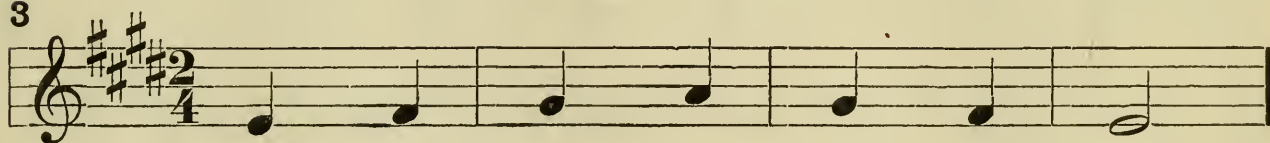
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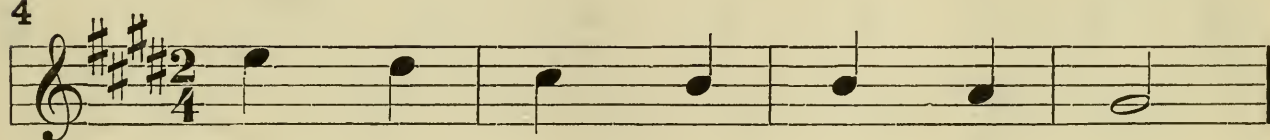
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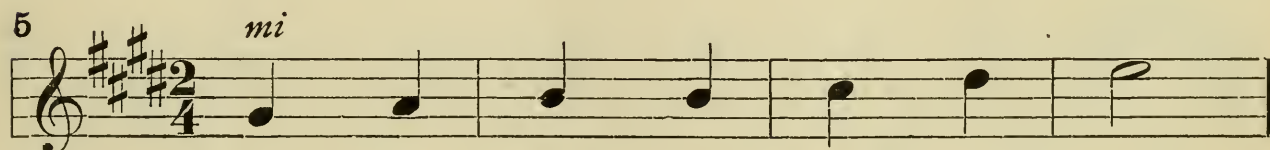
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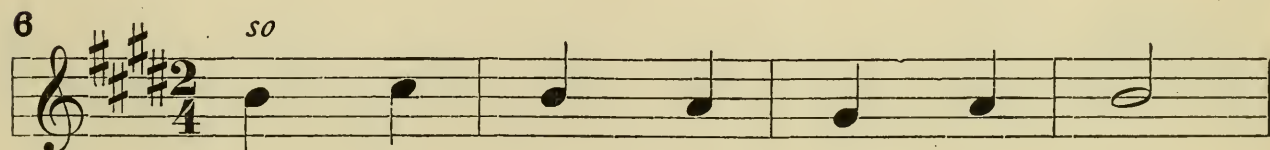
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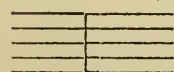
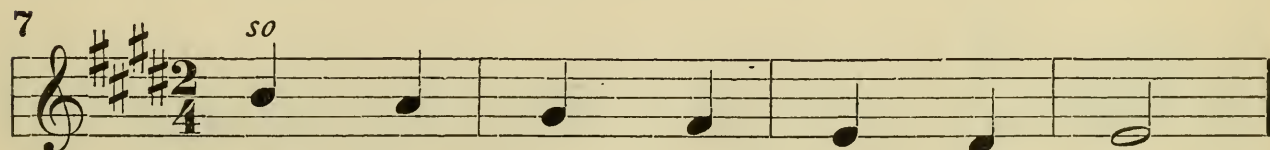
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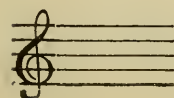
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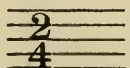
staff and bar

sharp


 quarter note



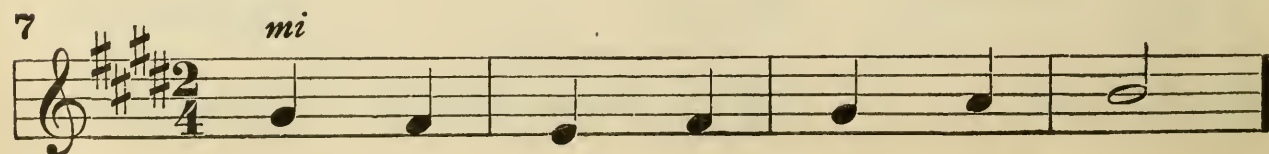
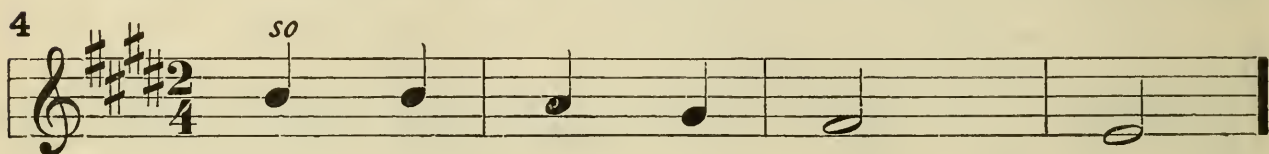
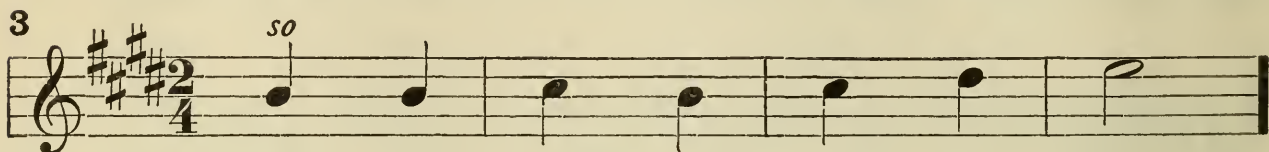
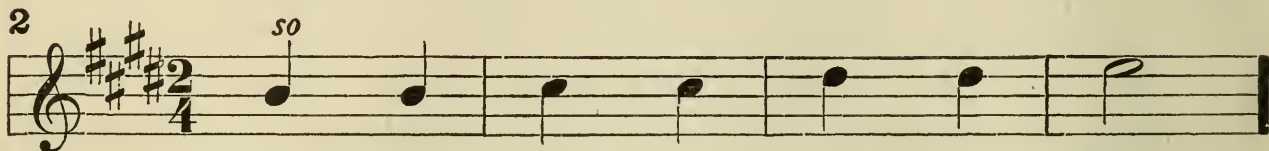
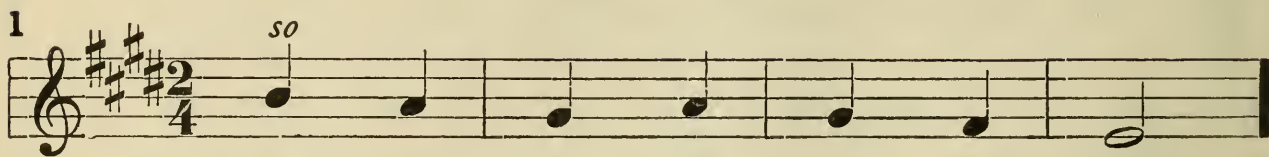
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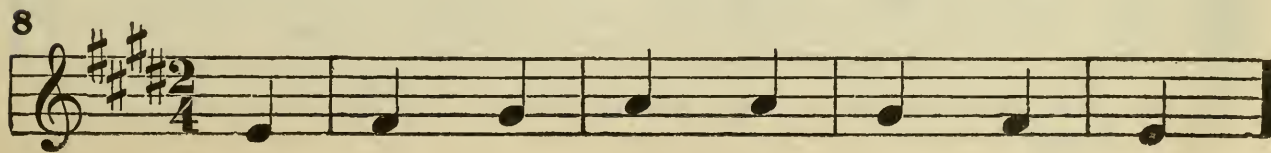
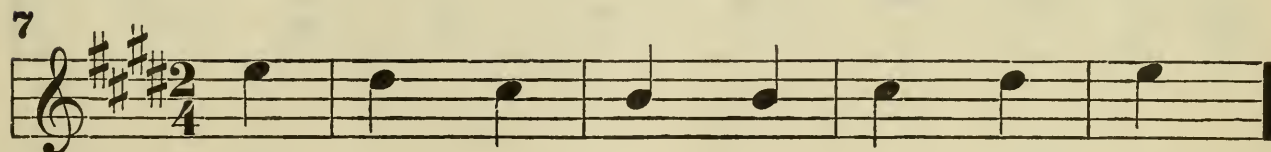
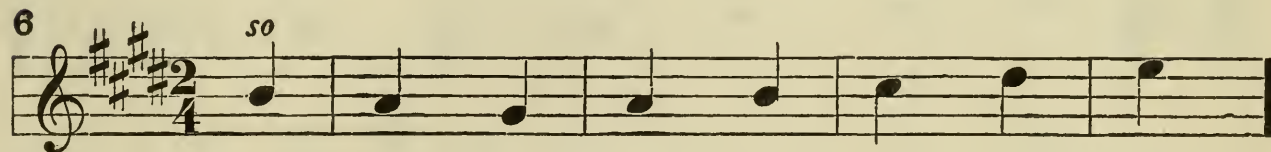
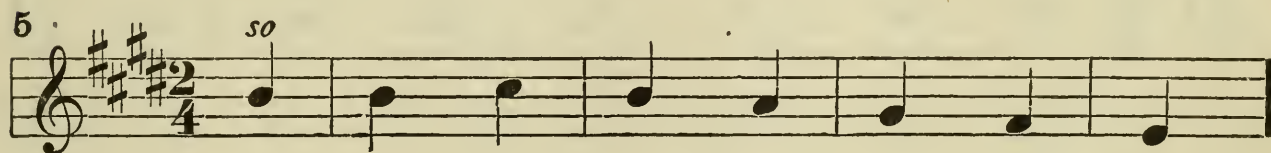
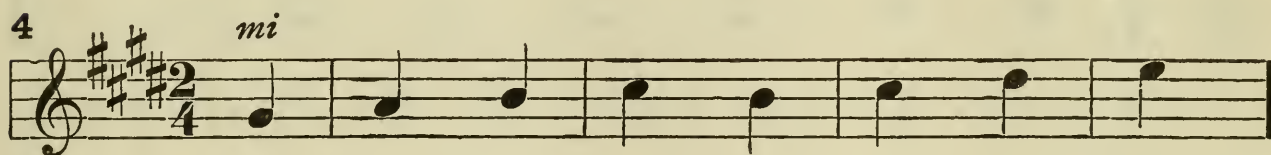
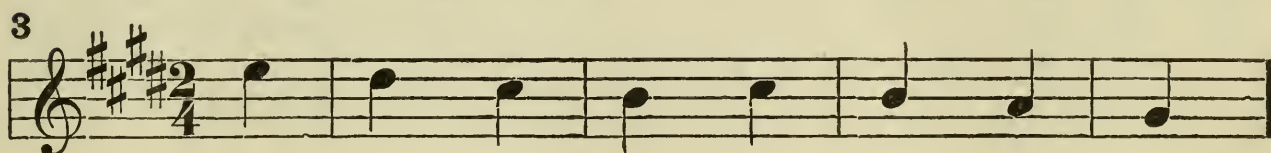
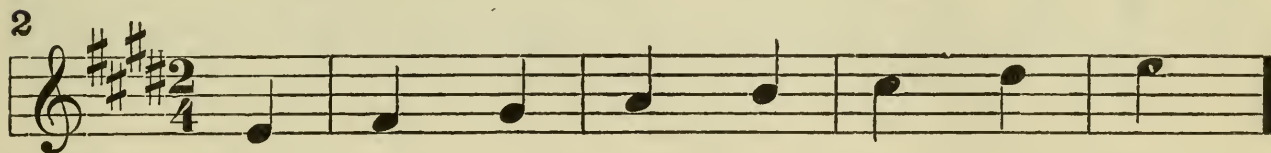
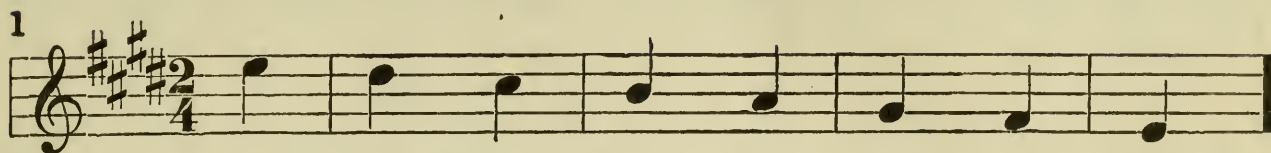
measure signature

 half note

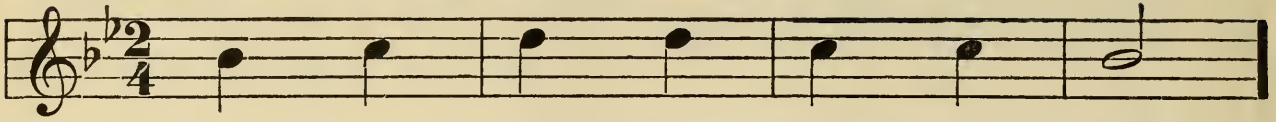
The mouth, while singing, should be oval-shaped, thus *○*, and not *◯*.
Always sing the light "loo" tone



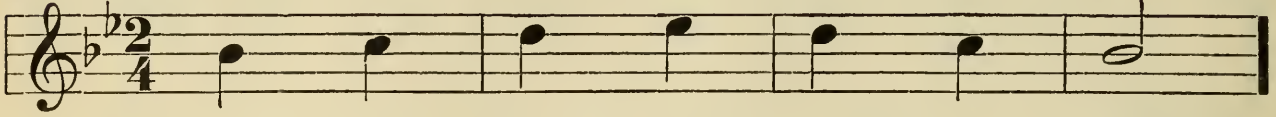
Singing position : sit erect (not touching the back of the seat); chest active; both feet on the floor ; head up.



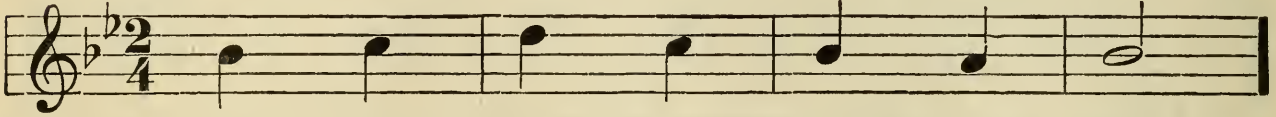
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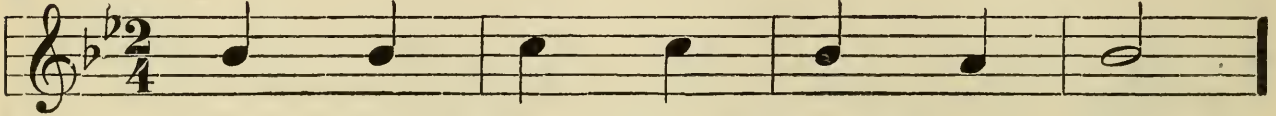
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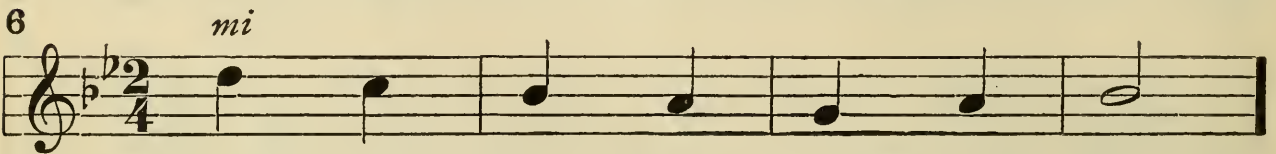
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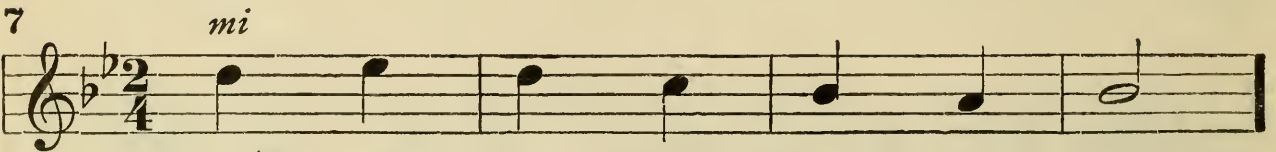
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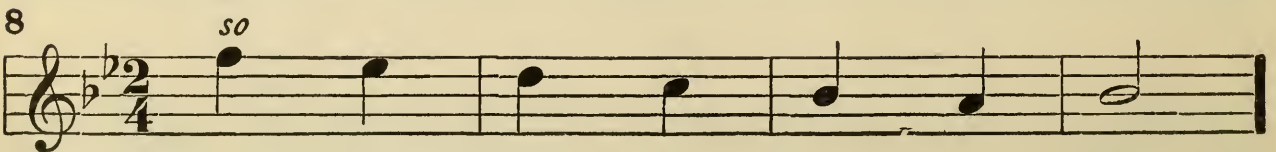
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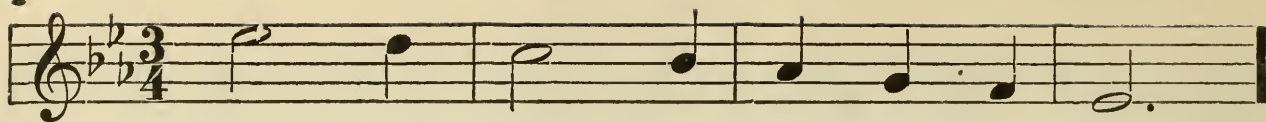


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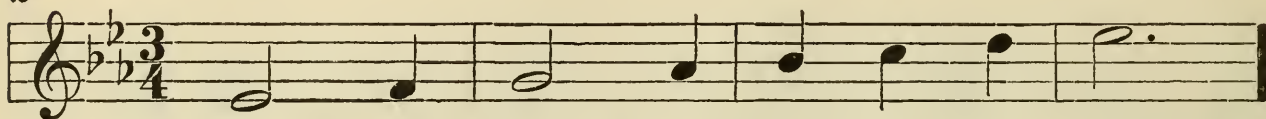


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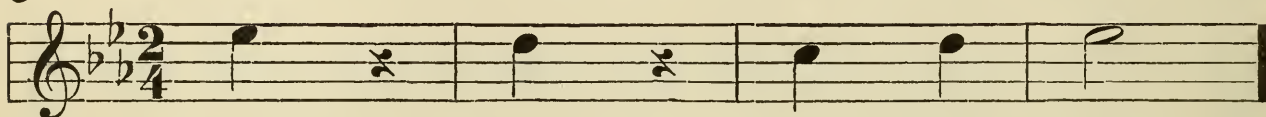
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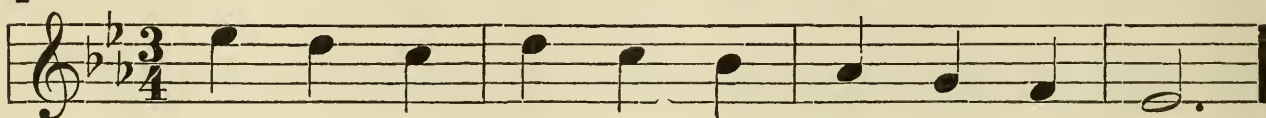
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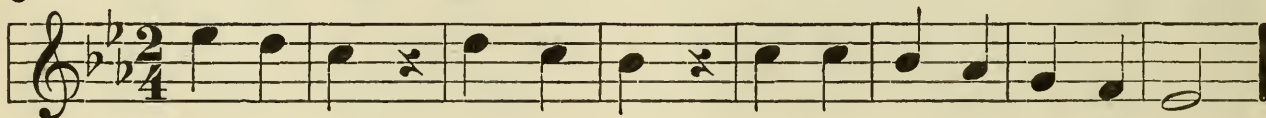
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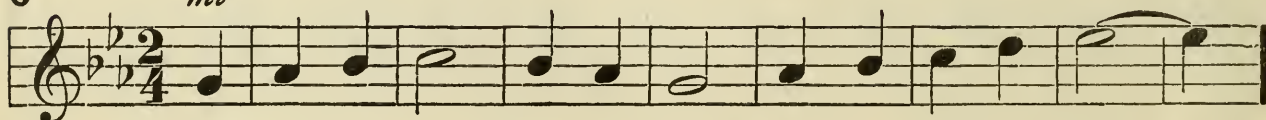
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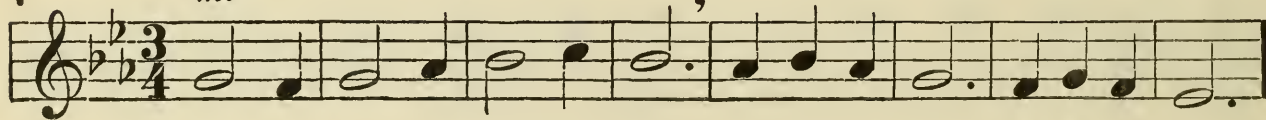
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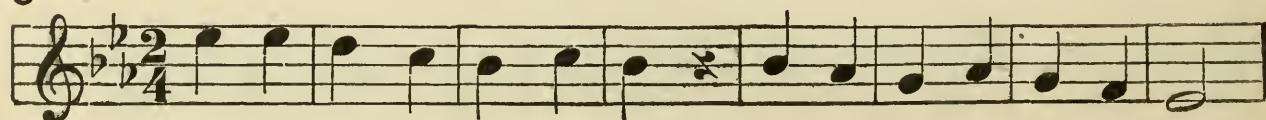
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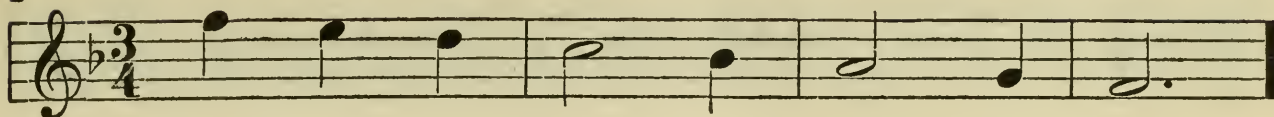
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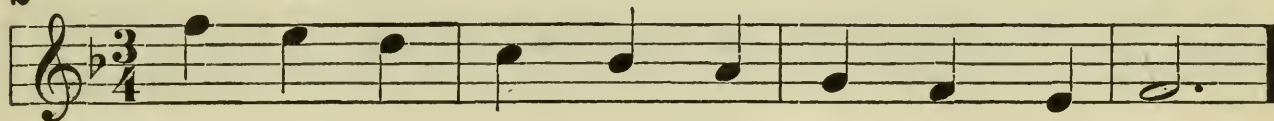
• breathing mark

Let the lower jaw drop easily ; teeth always apart when you sing

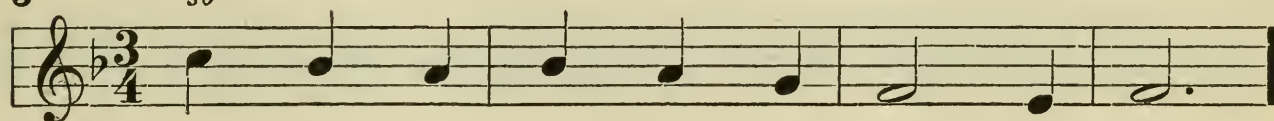
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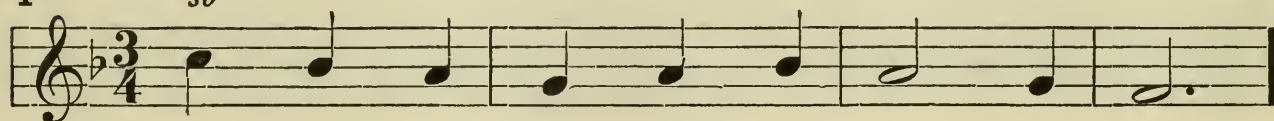
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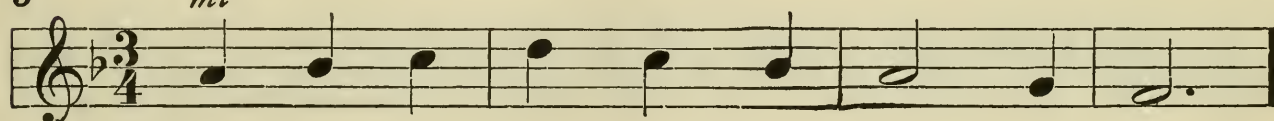
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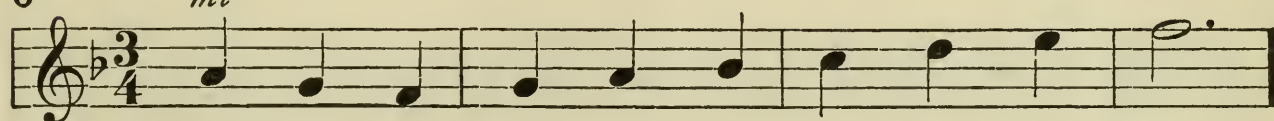
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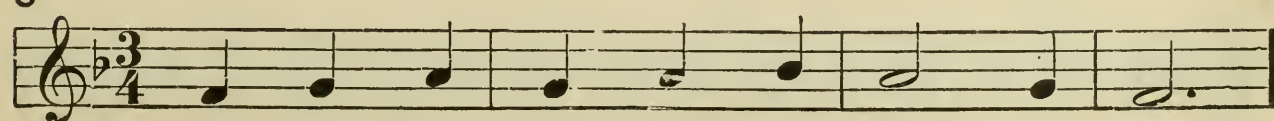
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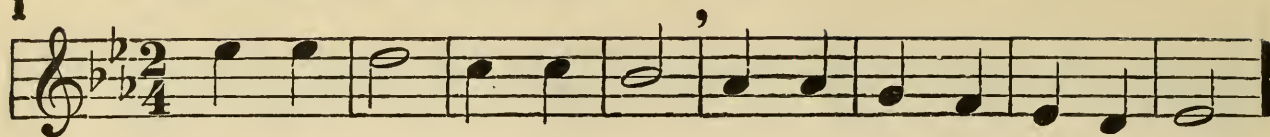


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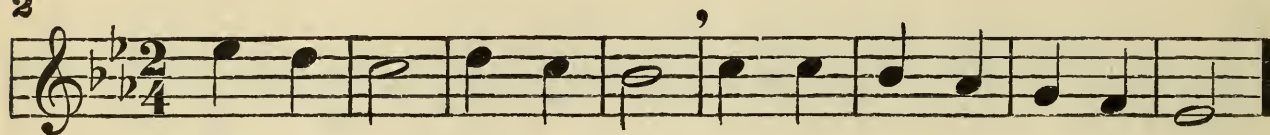


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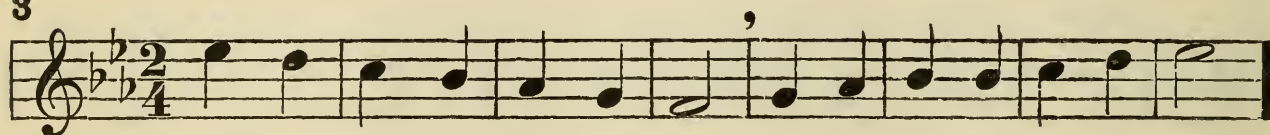
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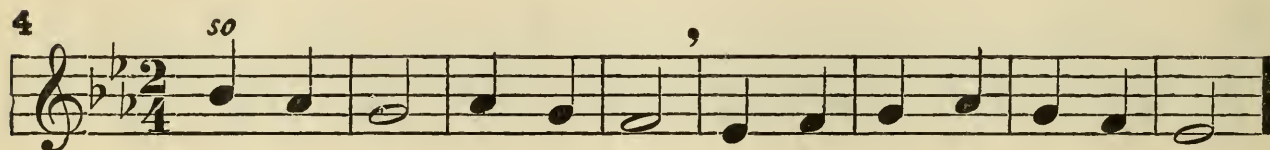
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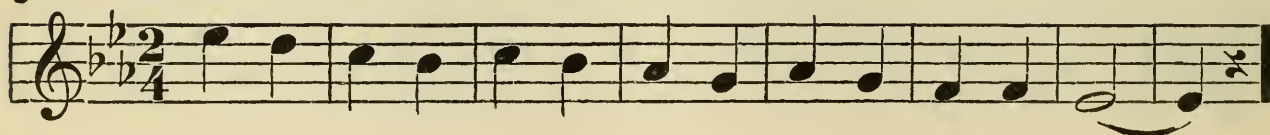
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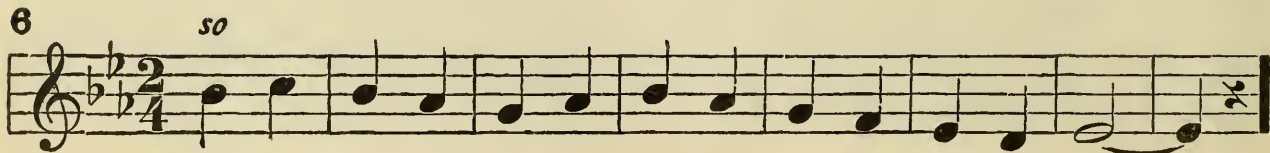
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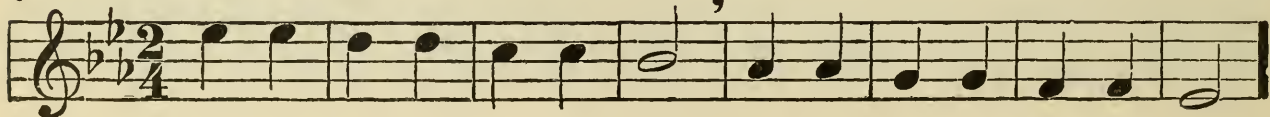
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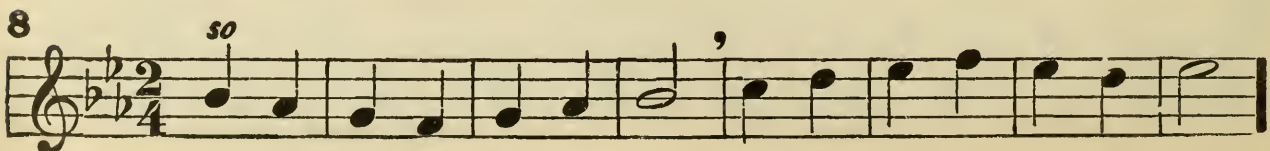
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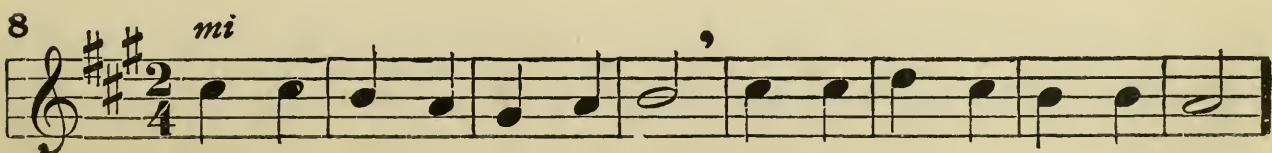
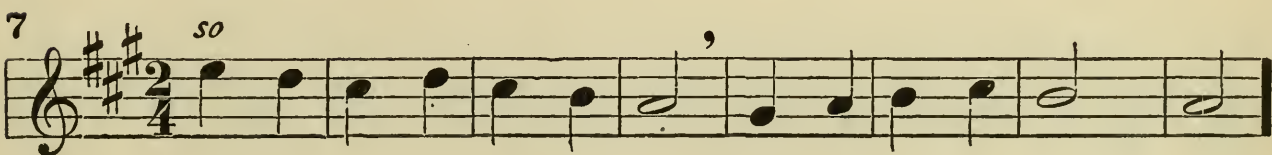
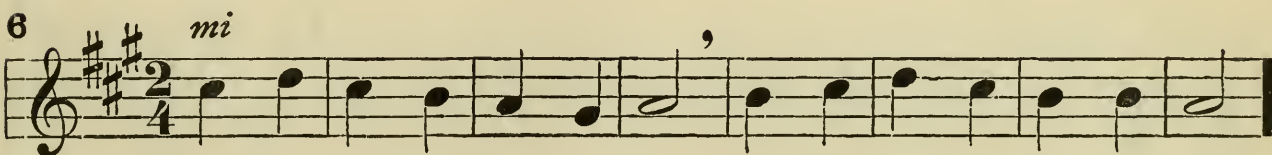
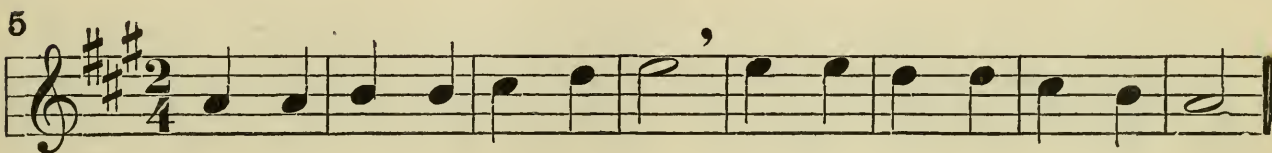
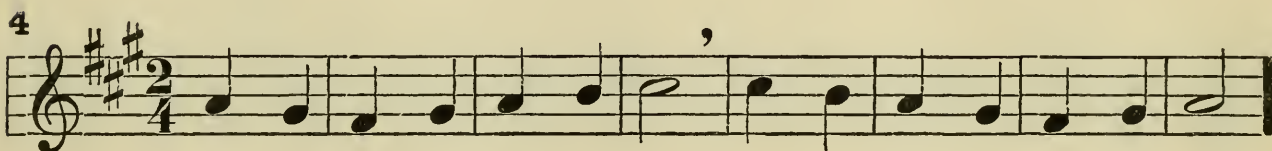
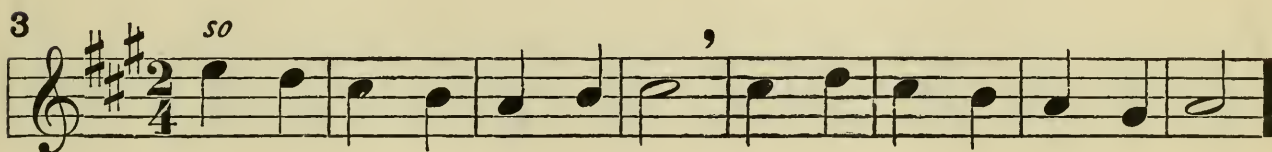
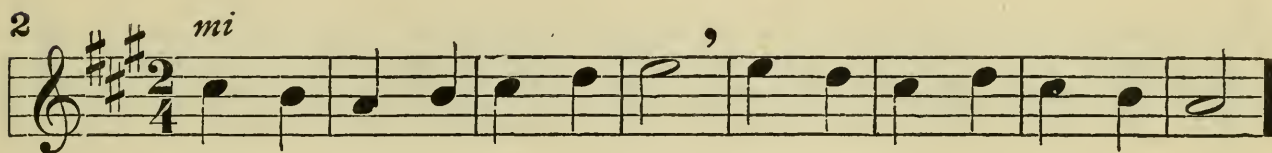
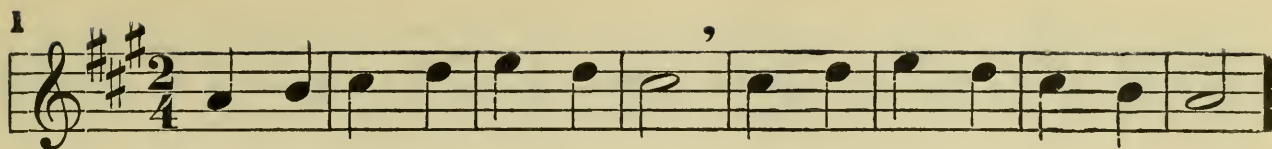


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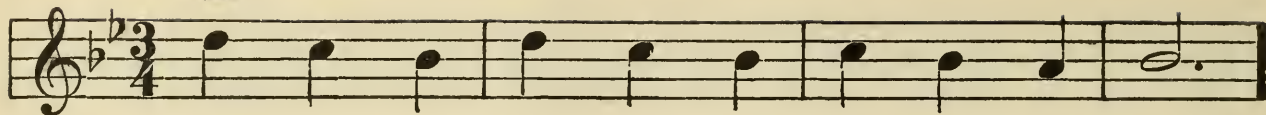
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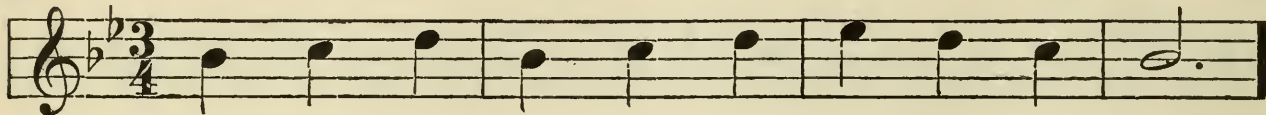


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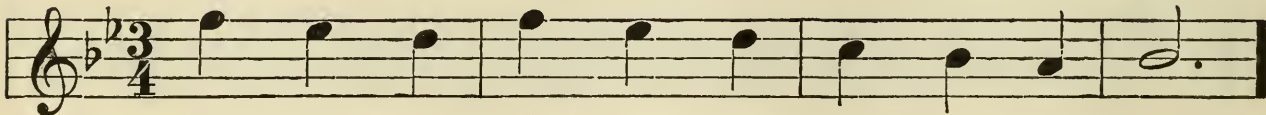
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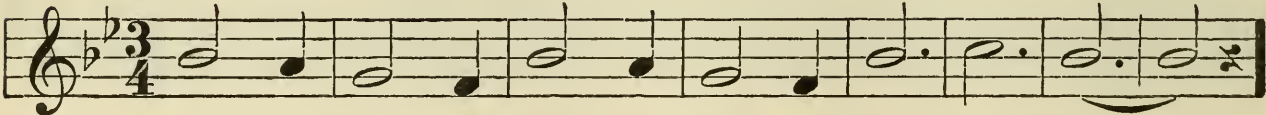
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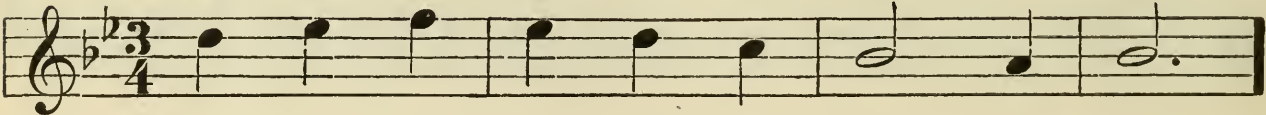
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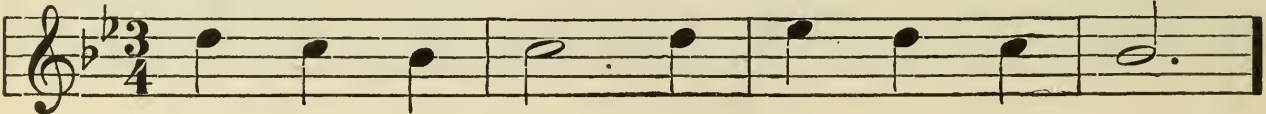
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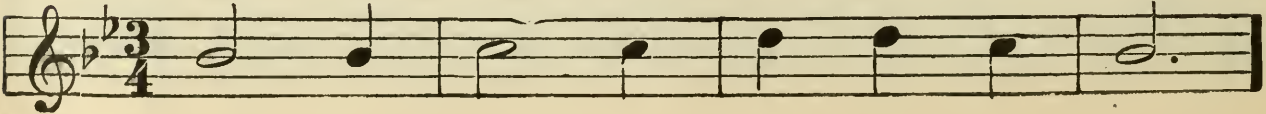
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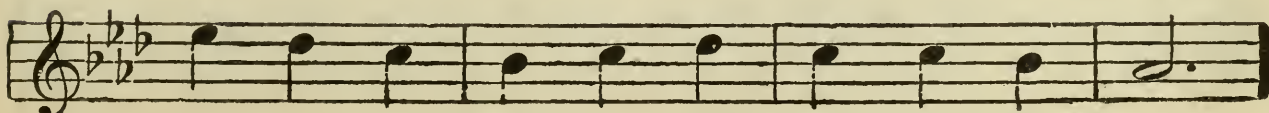
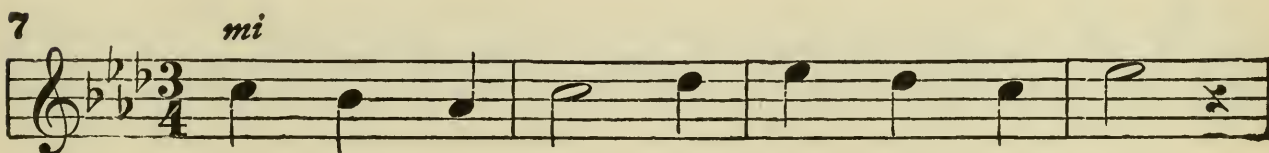
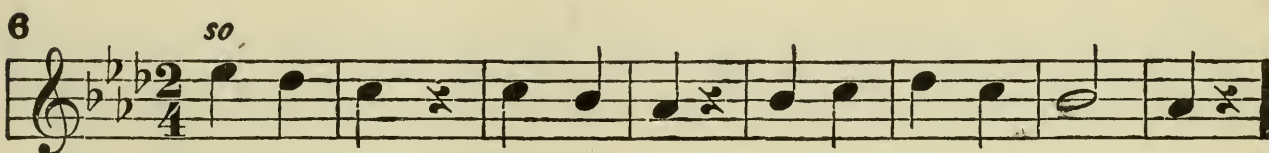
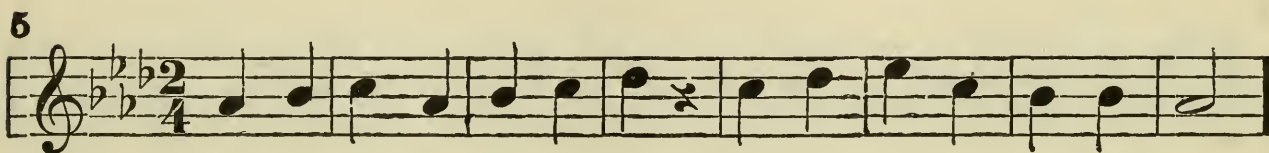
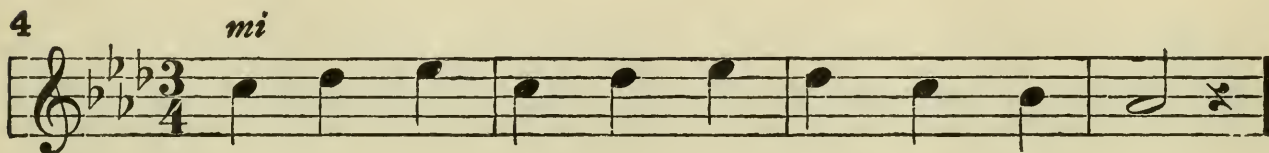
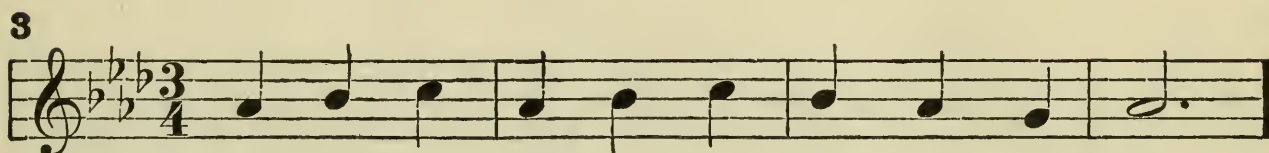
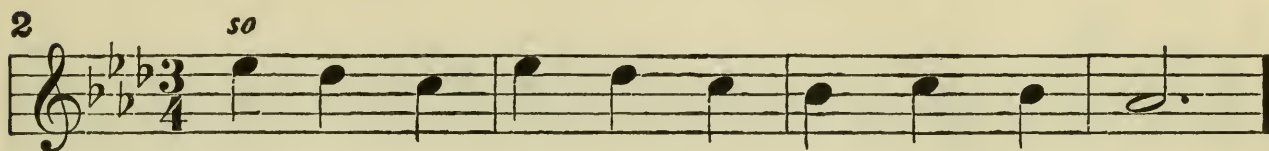
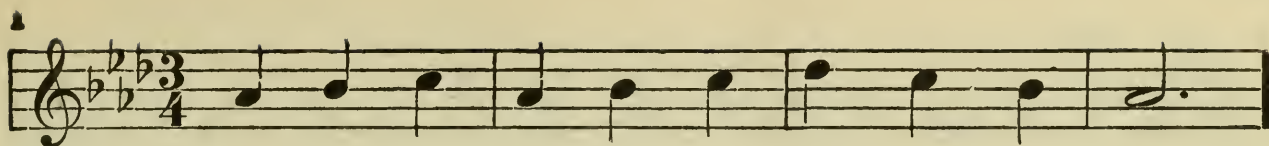
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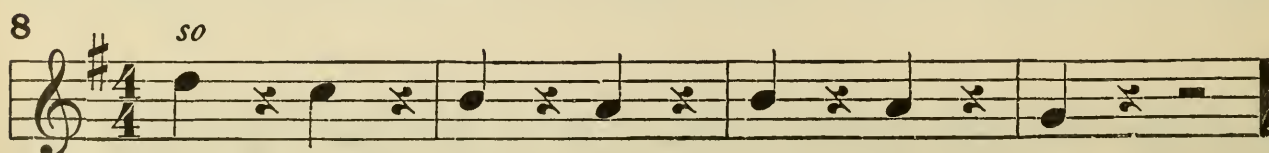
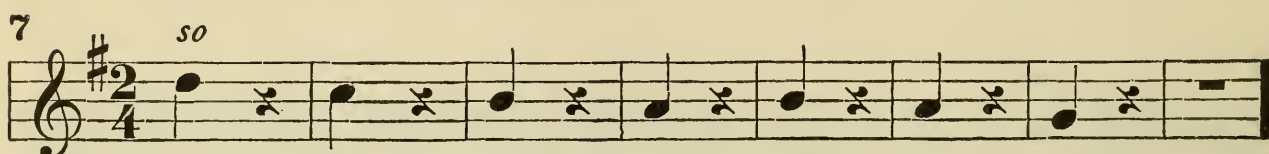
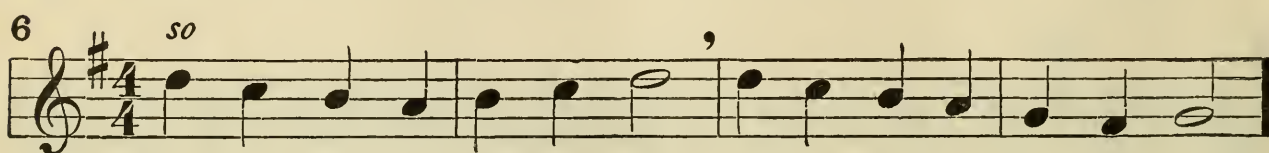
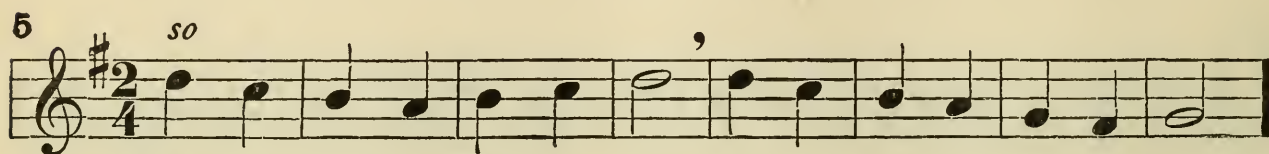
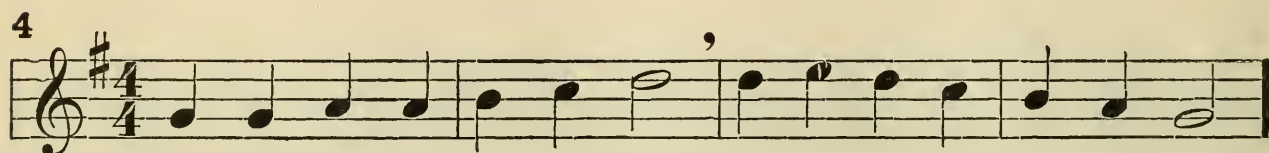
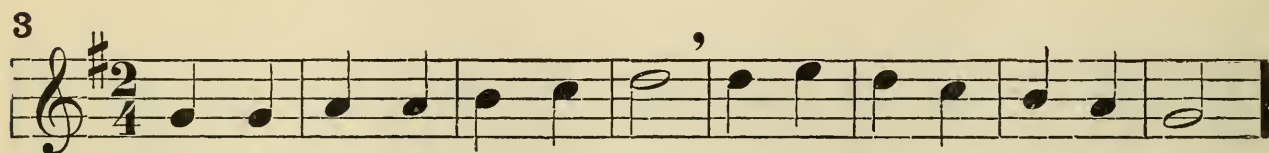
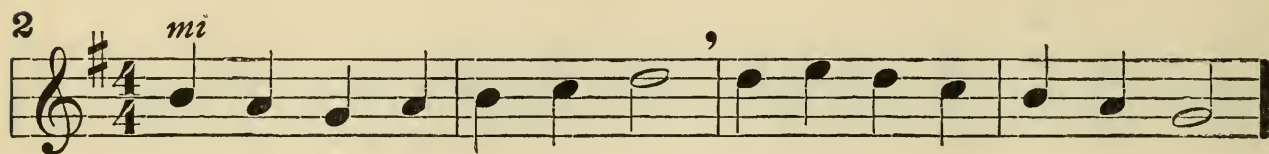
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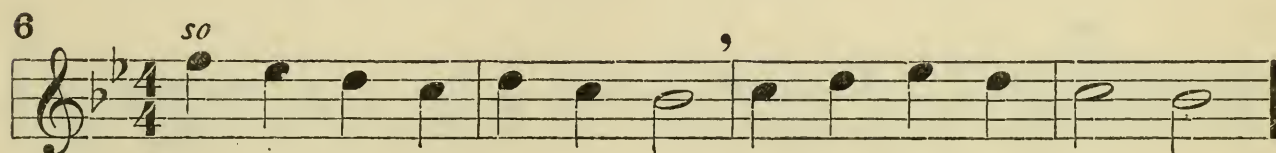
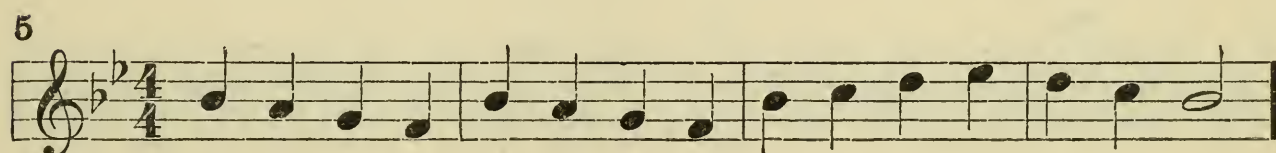
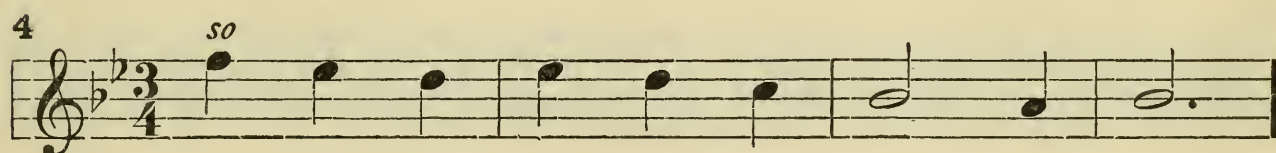
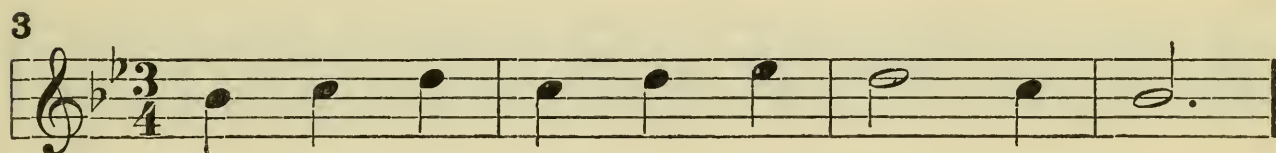
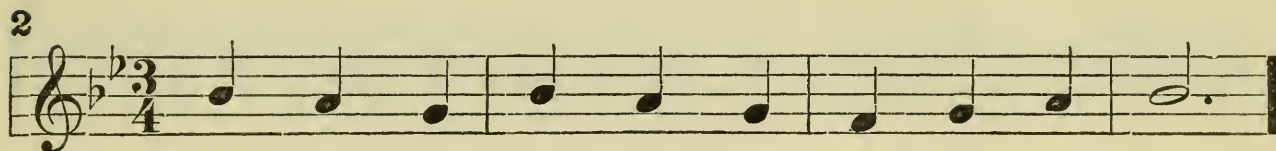
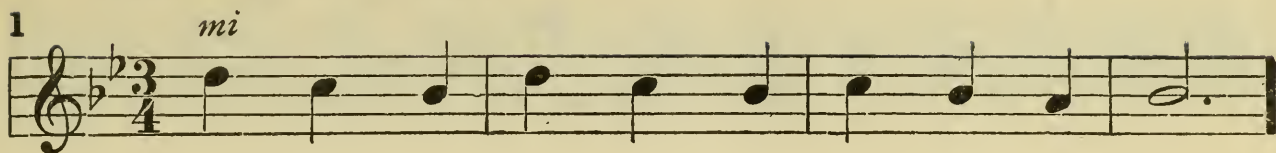


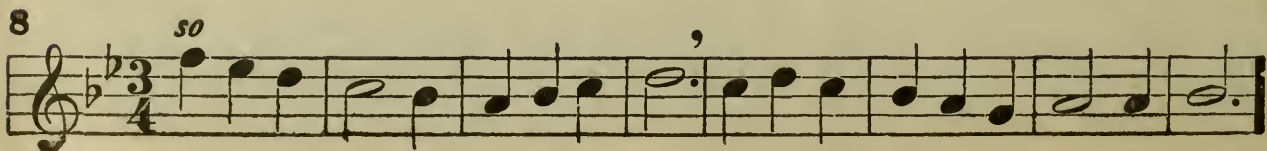


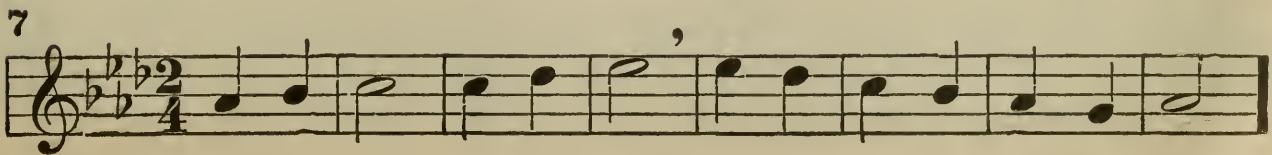
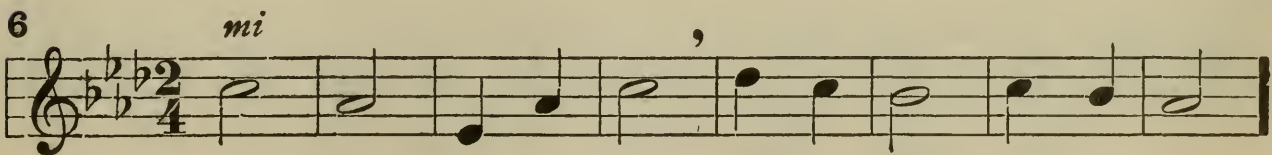
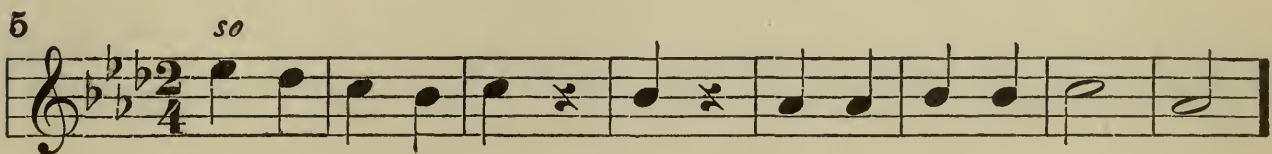
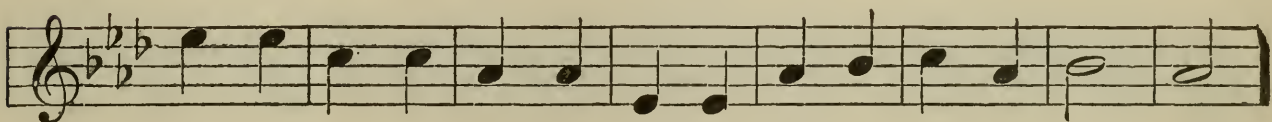
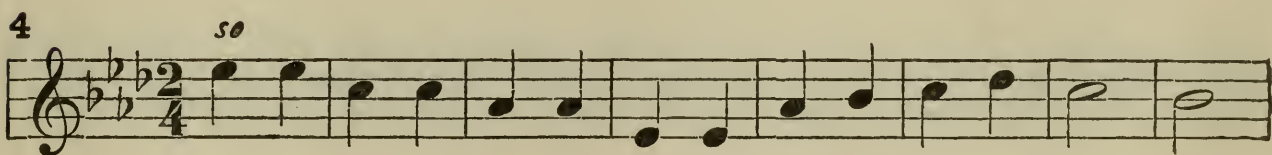
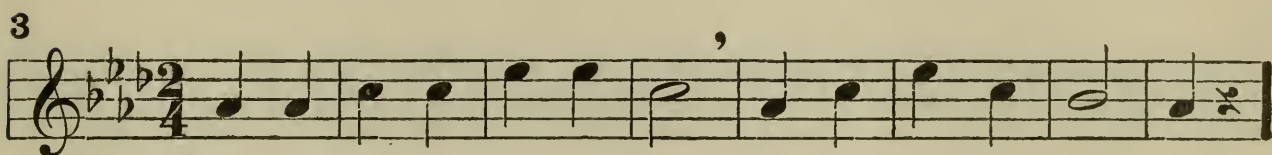
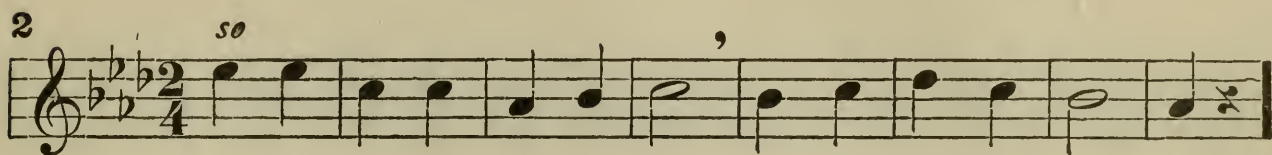
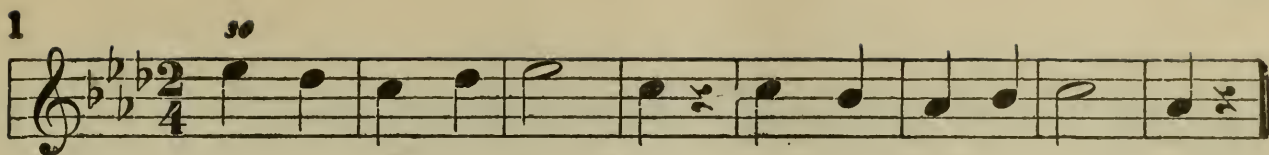
— whole, or measure rest.

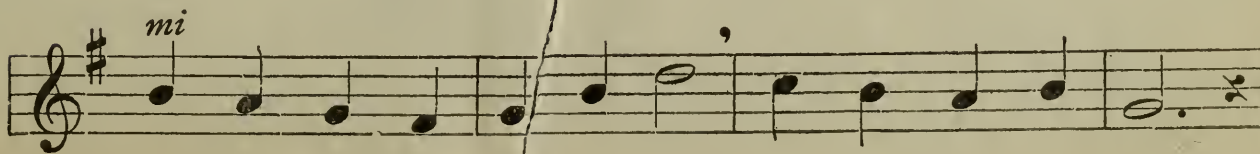
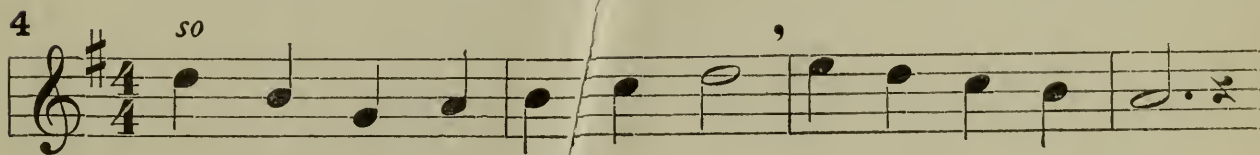
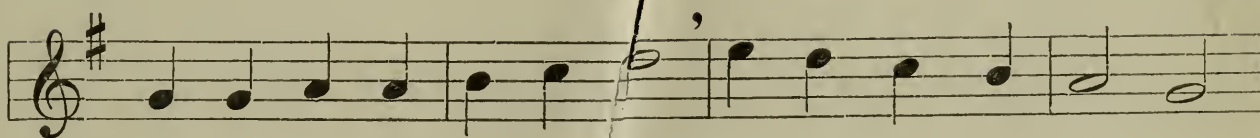
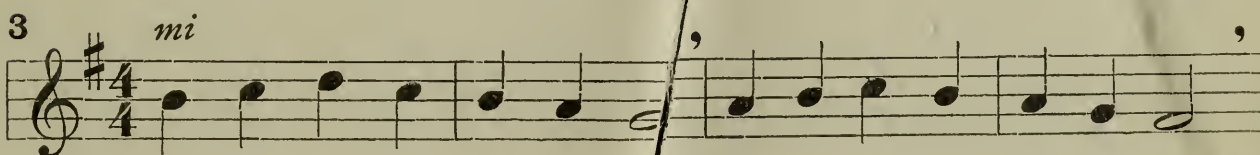
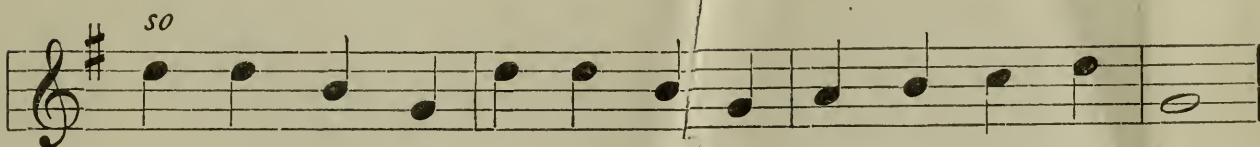
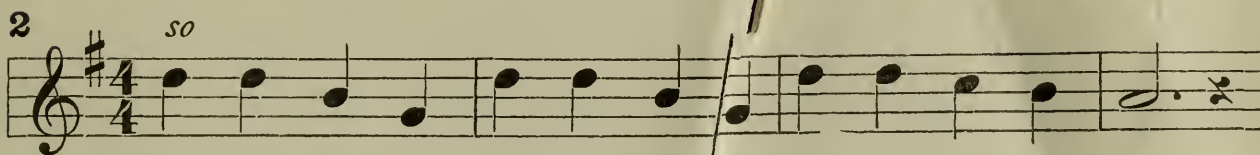
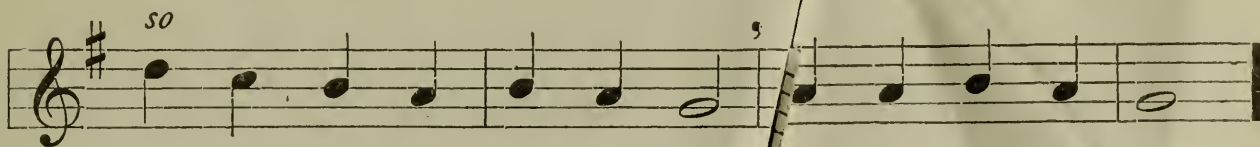
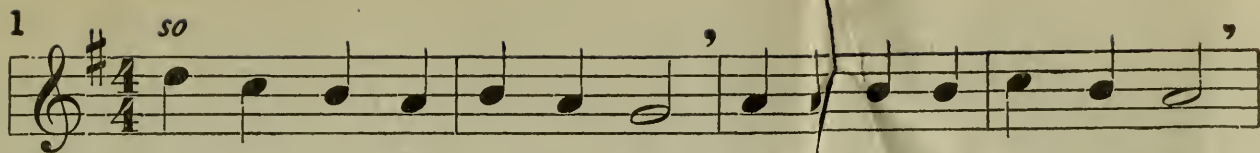
— half rest

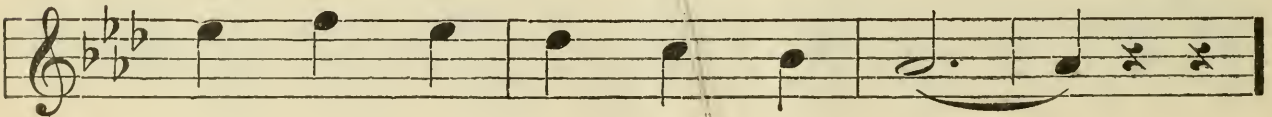
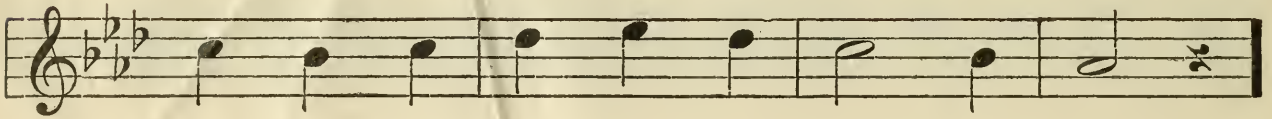
Which one will you sing ?











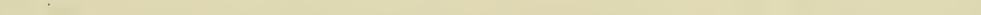
[illegible]

4

so

Musical notation for measure 4, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a time signature of 4/4. The melody consists of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat, C, D, E-flat, F, G, A, B-flat, and ends with a whole note B-flat.

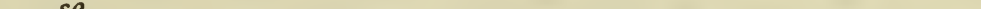
5



6 *so*

Musical notation for measure 6, marked 'so'. The notation is on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B-flat4 (quarter), A4 (quarter), G4 (half), F4 (half), E-flat4 (half), D4 (half), C4 (half), B-flat4 (half), A4 (half), G4 (half), F4 (half), E-flat4 (half), D4 (half), C4 (half). The measure ends with a double bar line.

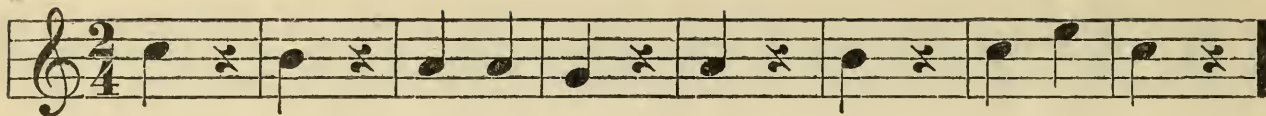
7 *so*



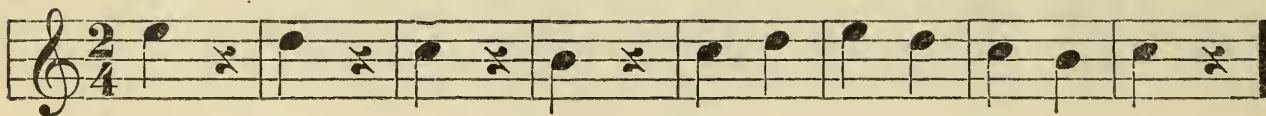
8

Example 8 is a single staff of music in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The melody is composed of eighth and quarter notes, with a repeat sign at the end.

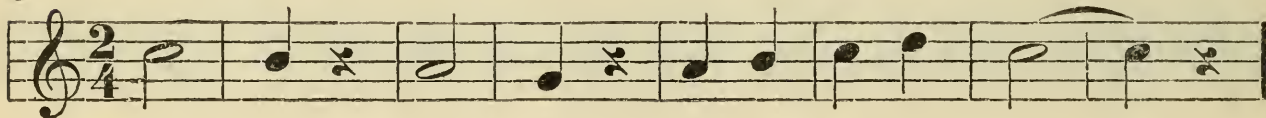
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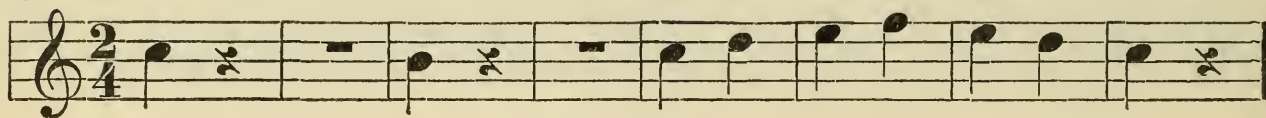
2

mi

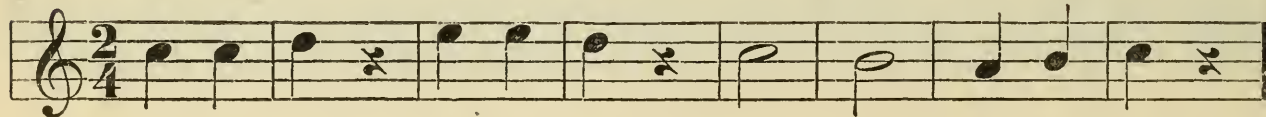
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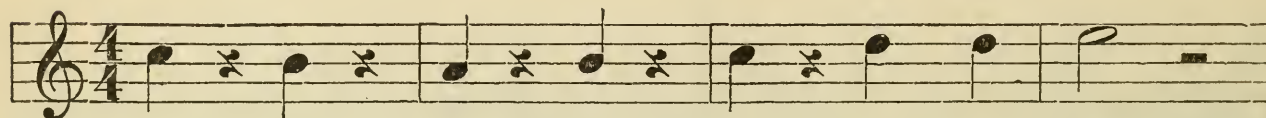
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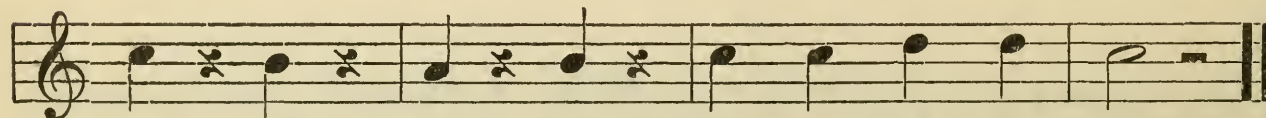
5



A SOLDIER SONG



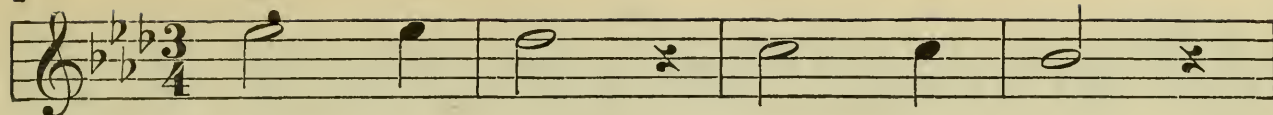
Left, right, left, right, Tramp, tramp a - long:



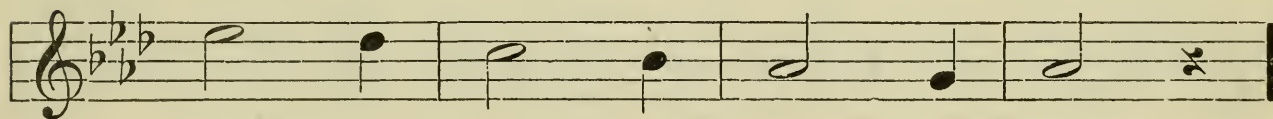
March, march, march, march, Sing a sol - dier song.

1

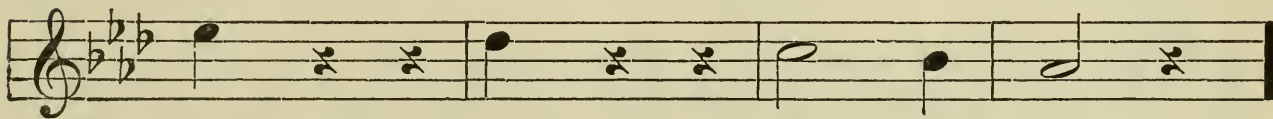
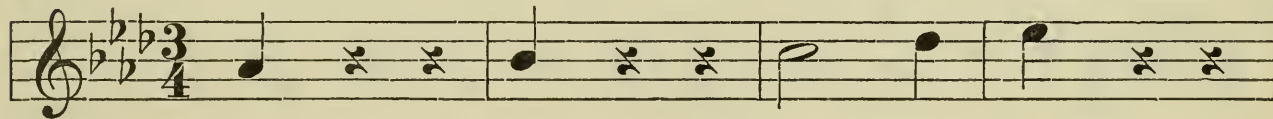
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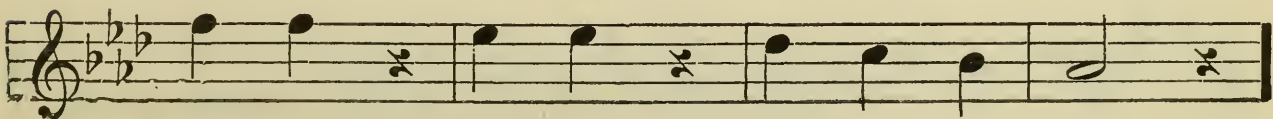
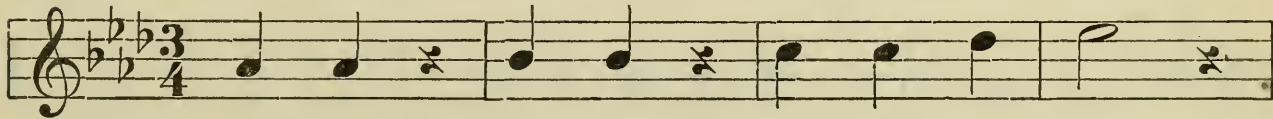
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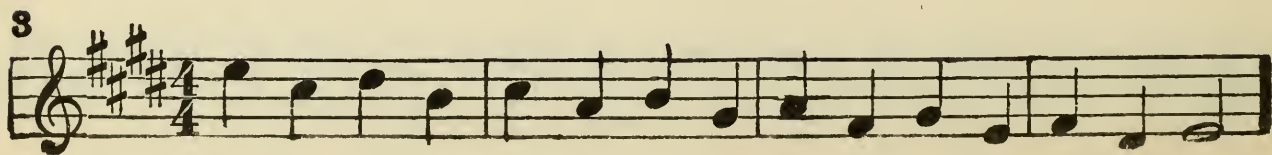
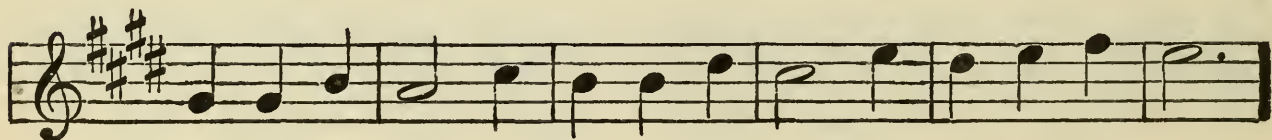
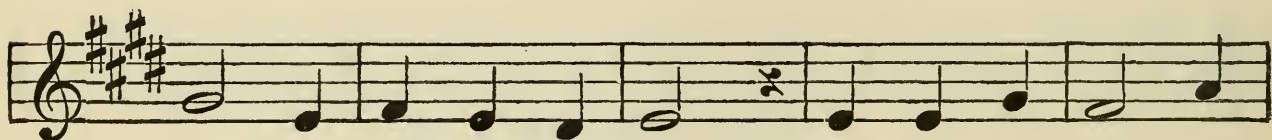
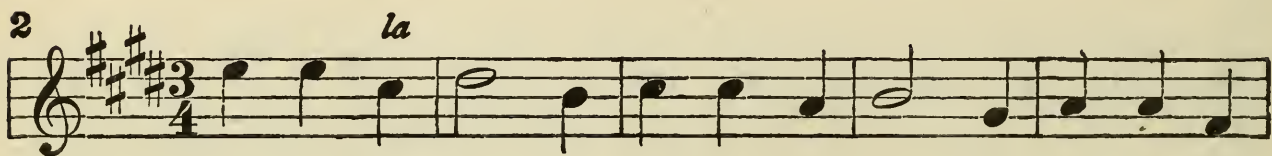
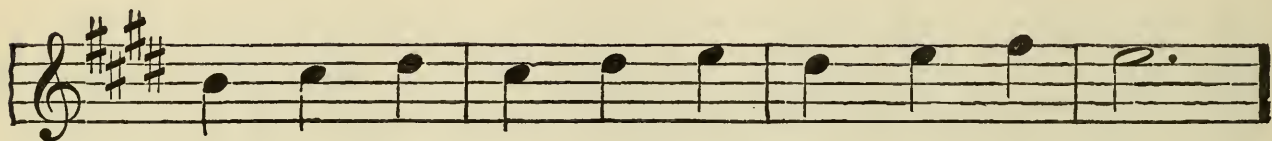
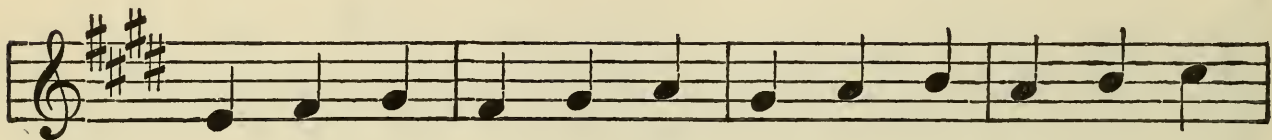
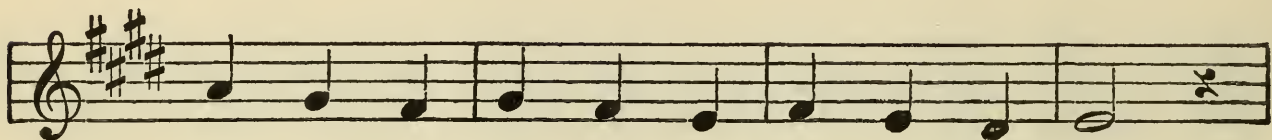
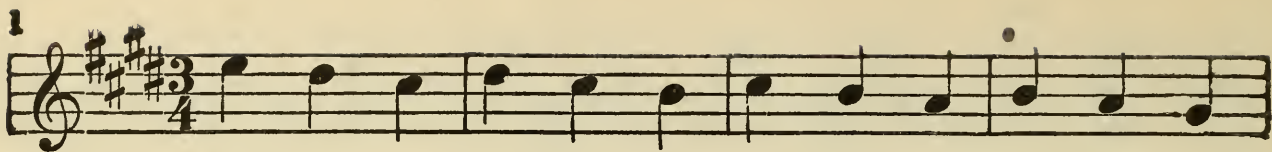


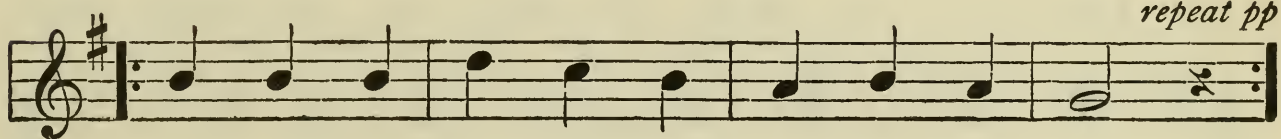
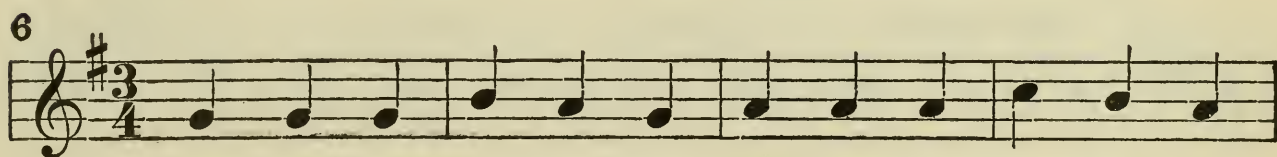
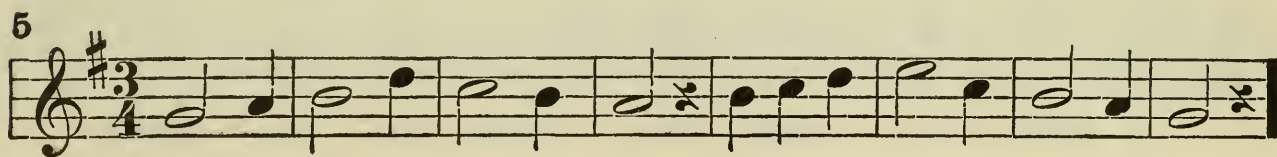
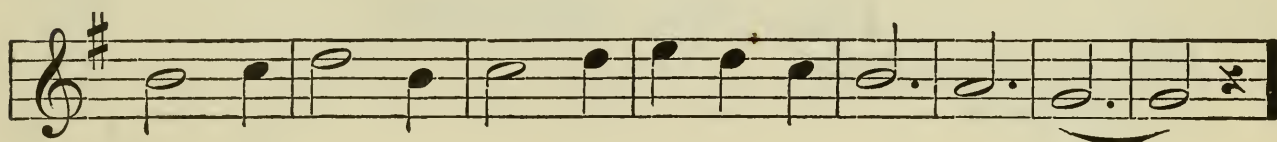
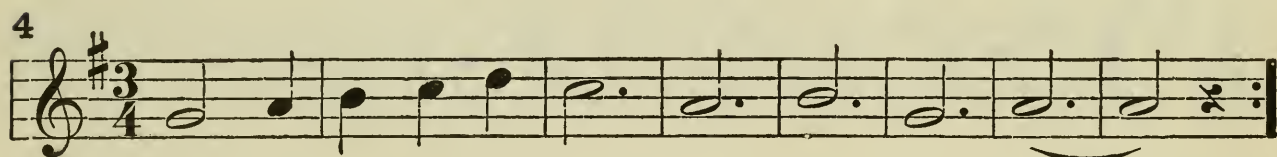
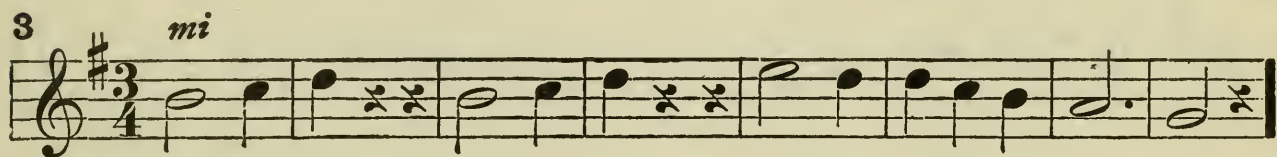
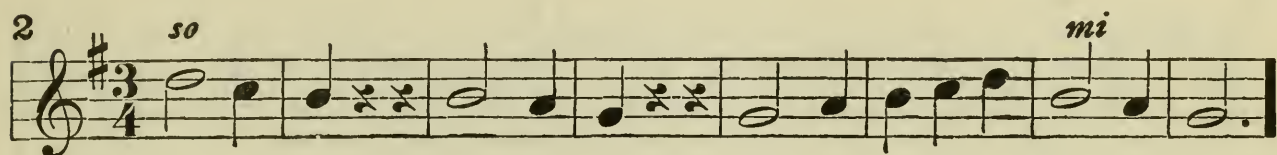
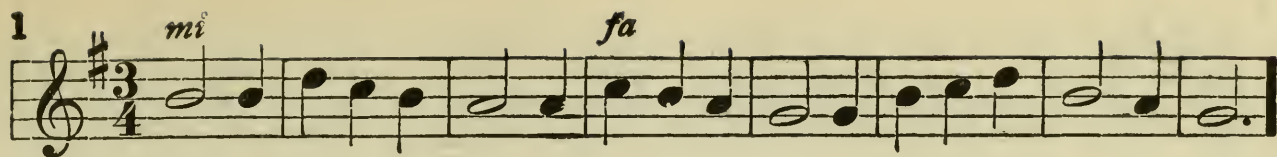
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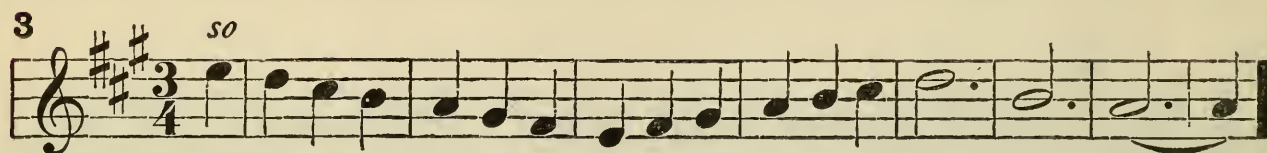
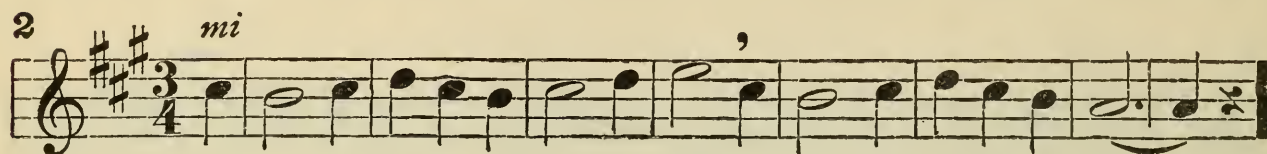
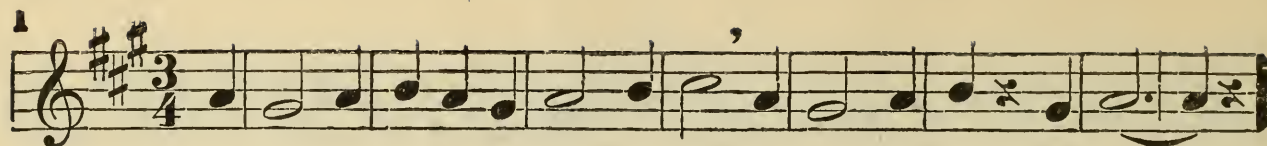
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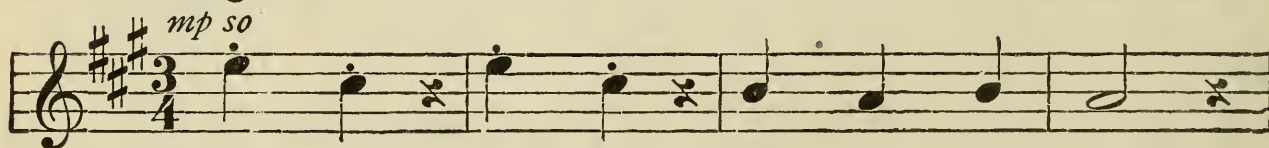
Repeat sign or



THE TWO CUCKOOS

Mabel Hay Barrows-Mussey

Allegretto

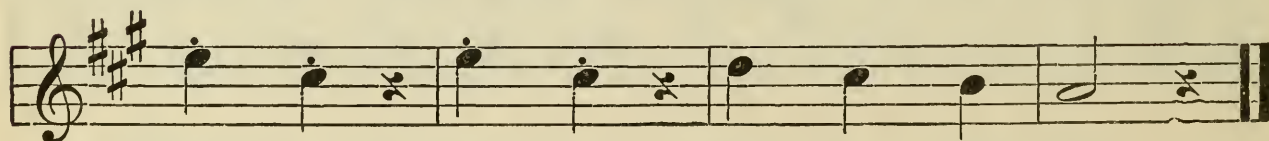


1. Cuck - oo, cuck - oo lives in the clock;

2. Cuck - oo, cuck - oo, o - ver the seas;

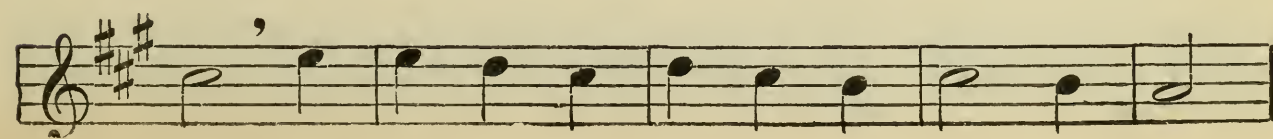
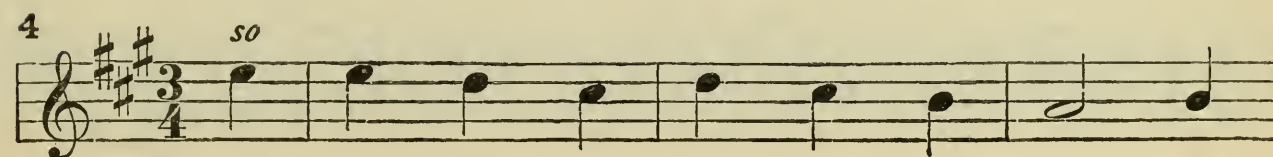
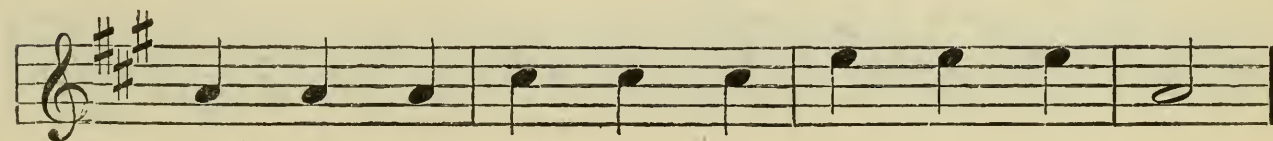
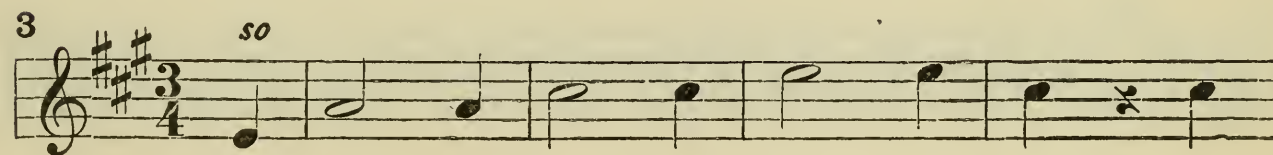
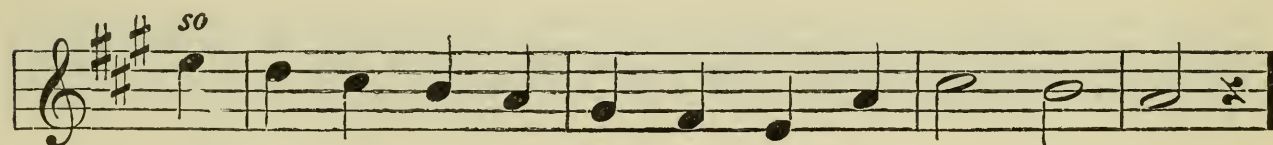
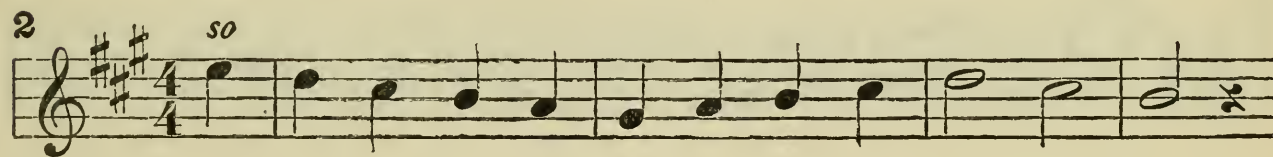
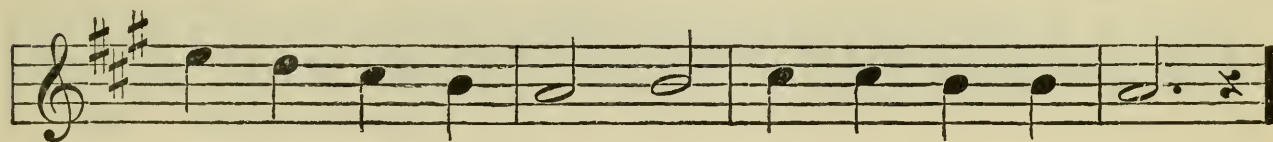
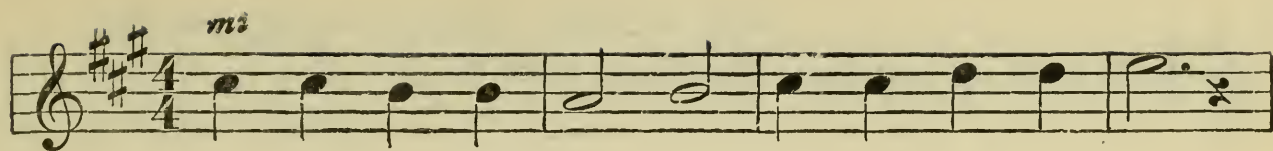


Ev - 'ry hour dai - ly, Out he flies gai - ly:
There no one winds you; There no one minds you:

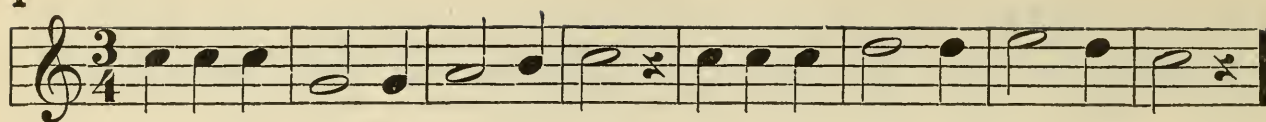


Cuck - oo, cuck - oo sings in the clock.

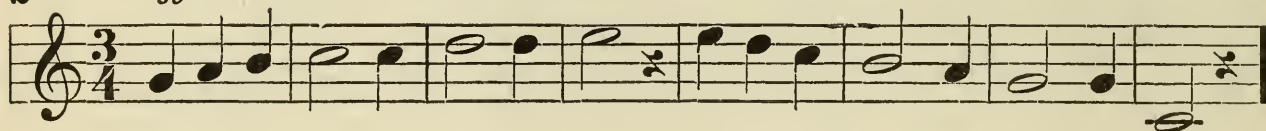
Cuck - oo, cuck - oo, up in the trees.



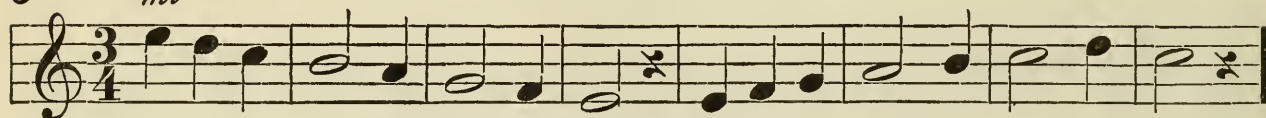
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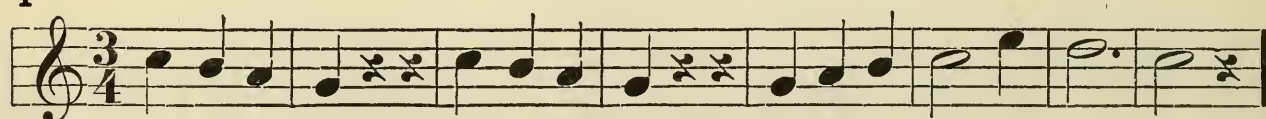
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so

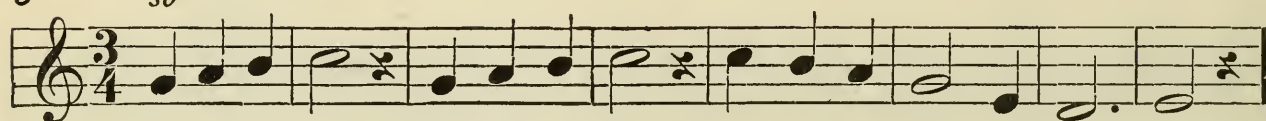
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mi

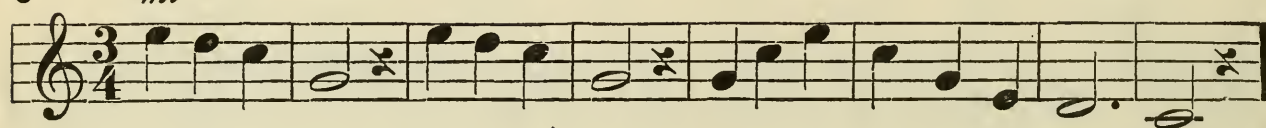
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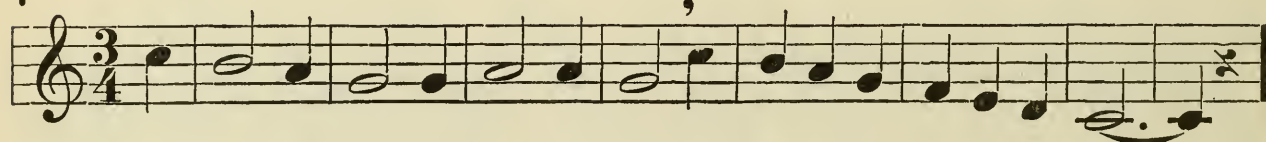
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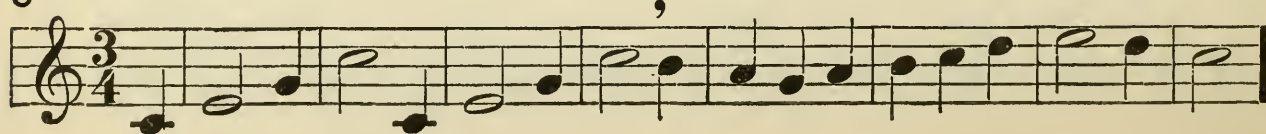
6

mi

7



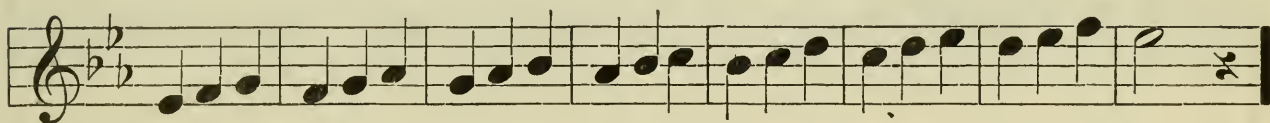
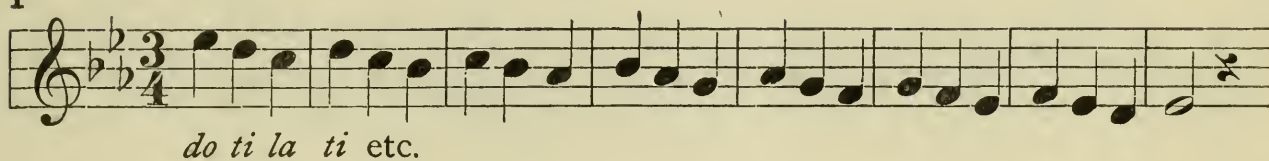
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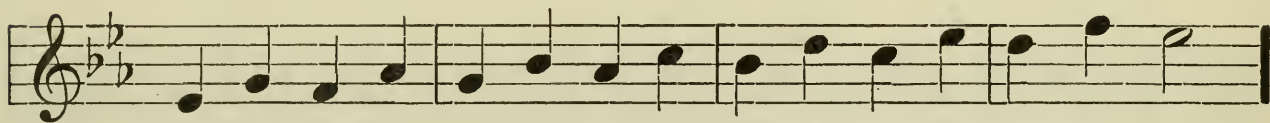
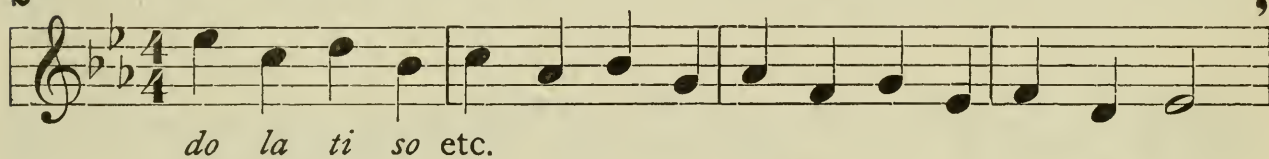
Reference : Manual, Book One, Pages 86 to 88

Each pupil should learn to sing numbers **1** and **2** on this page from memory, rapidly and freely

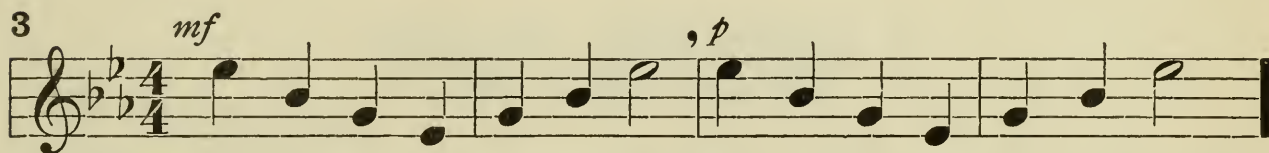
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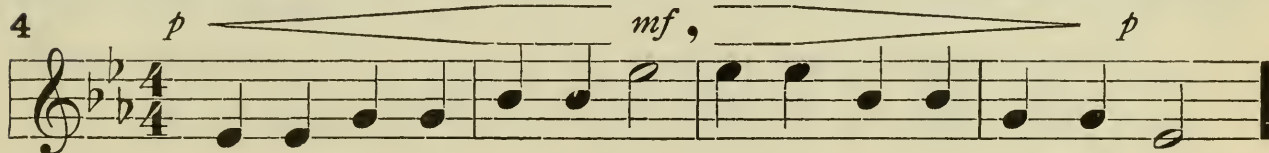
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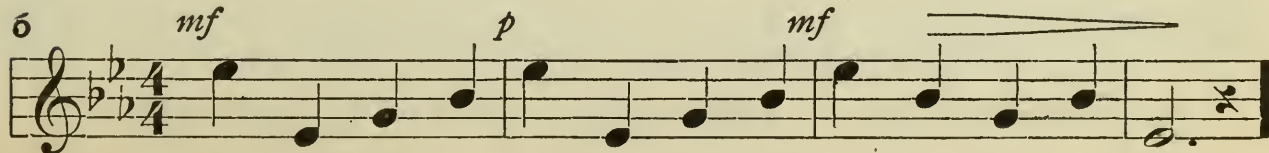
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4

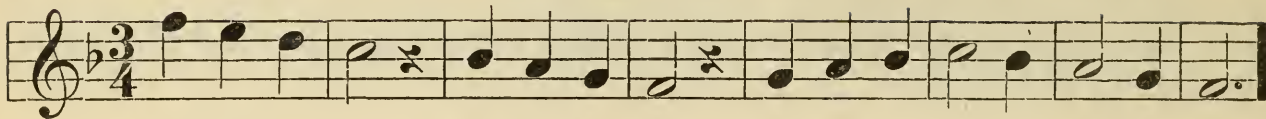


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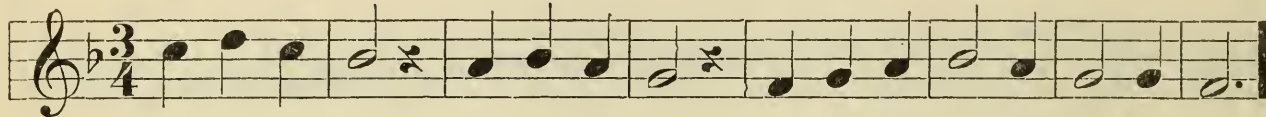


Let the lower jaw drop easily and naturally

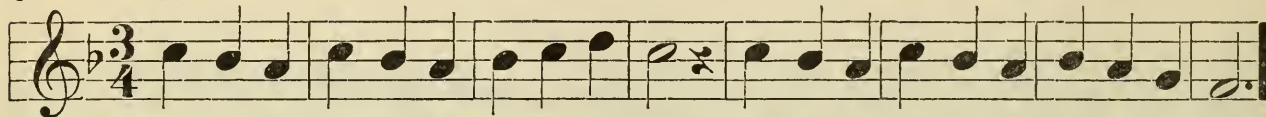
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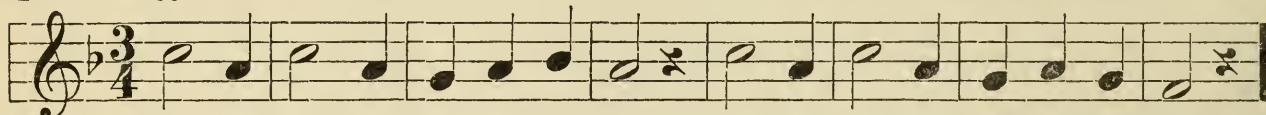
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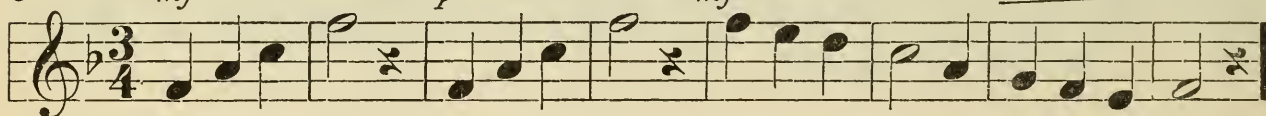
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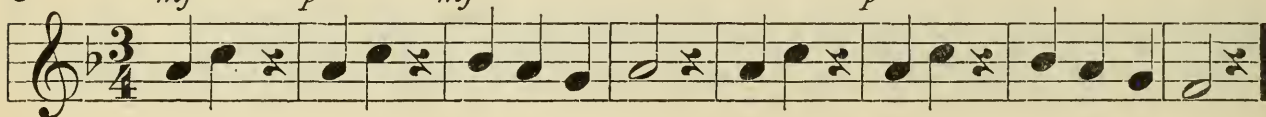
4

so

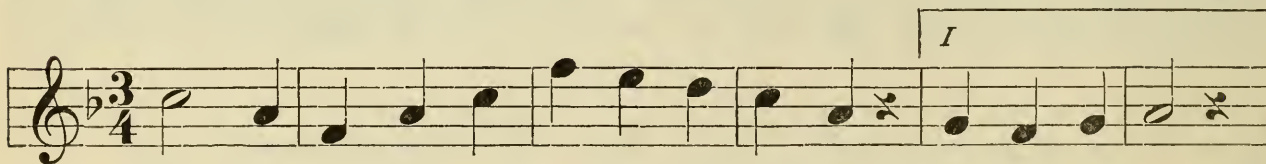
5

*mf**p**mf*

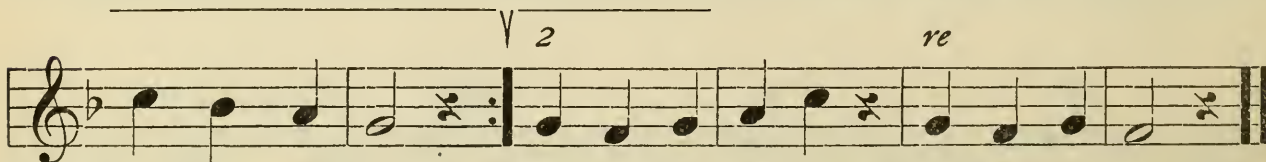
6

*mf**p**mf**p*

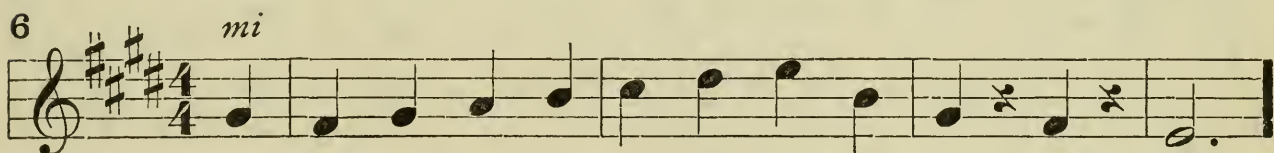
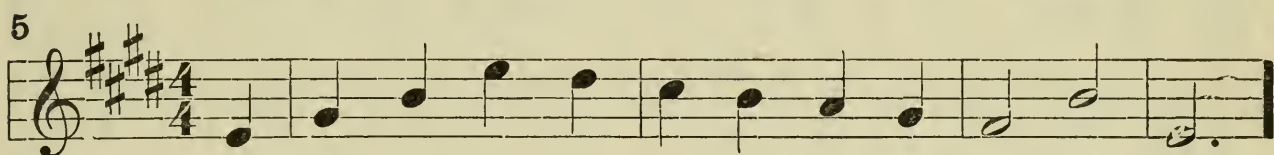
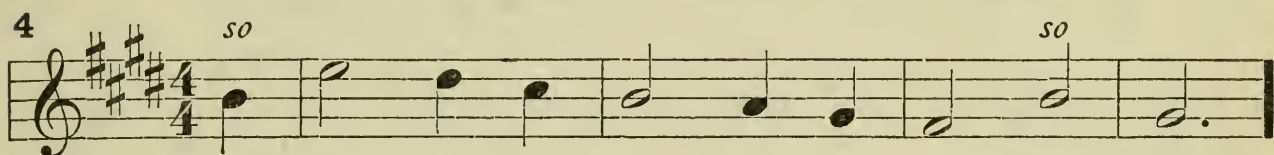
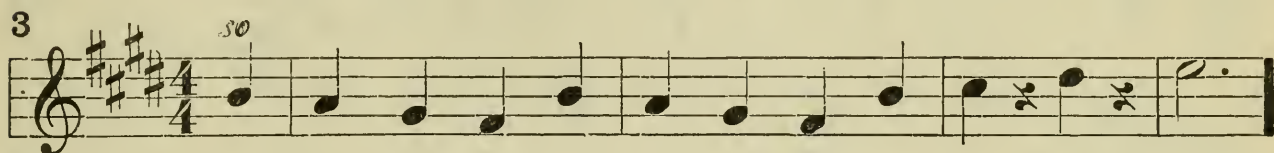
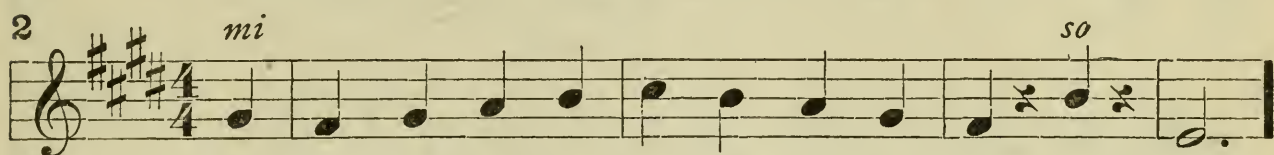
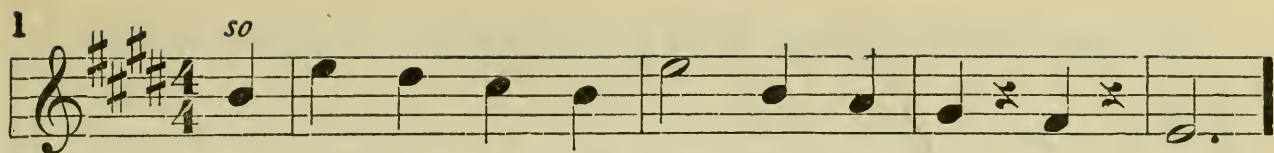
A SONG FOR OCTOBER



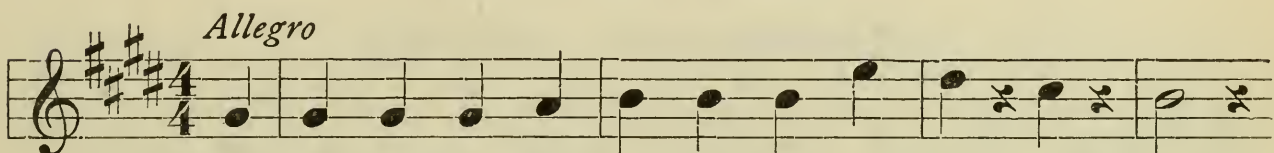
Frost-y wind makes a noise in Oc-to-ber: Chestnuts are tossed;
Sing a song of the joys in Oc-to-ber:



None should be lost! Gold-en Oc-to-ber! Sil-ver Jack Frost!

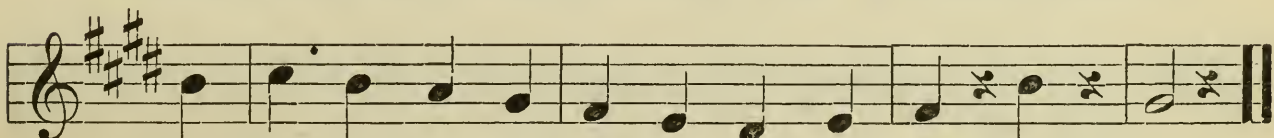


THE LOST LAMB



1. My lit - tle wool - y lamb has run a - way, just now:

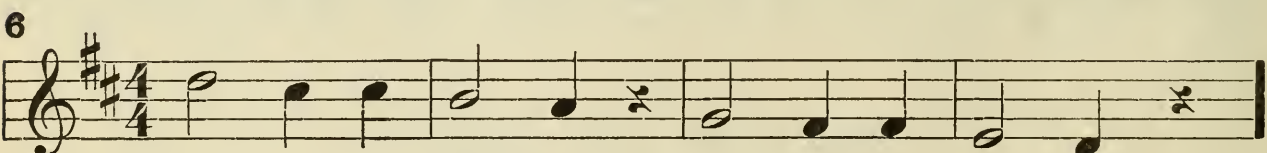
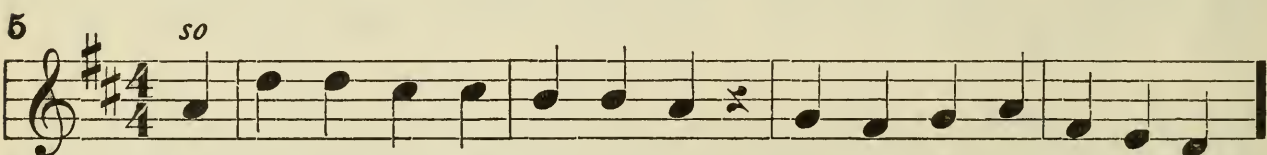
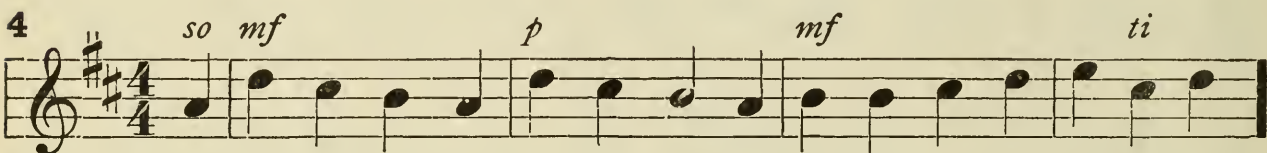
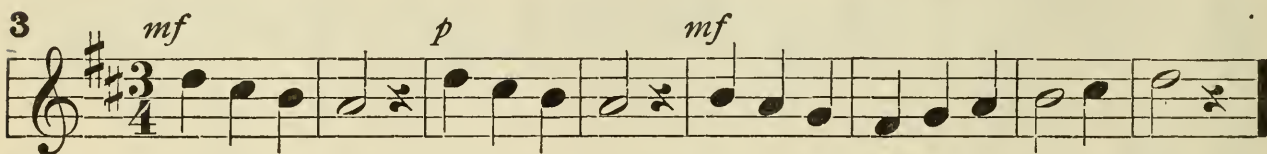
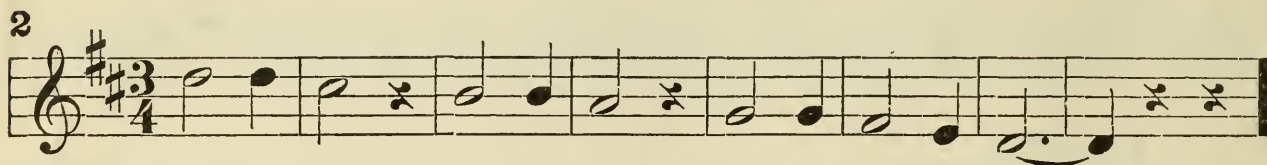
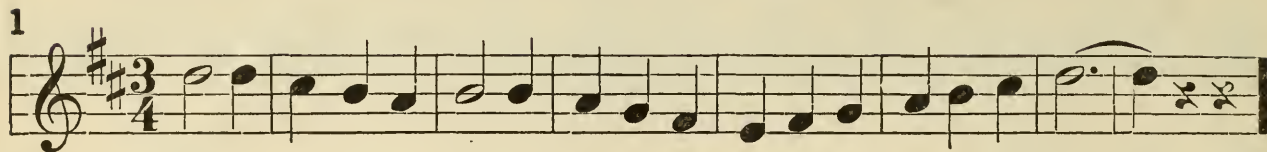
2. You'd know her by her jack - et that is white, like snow;



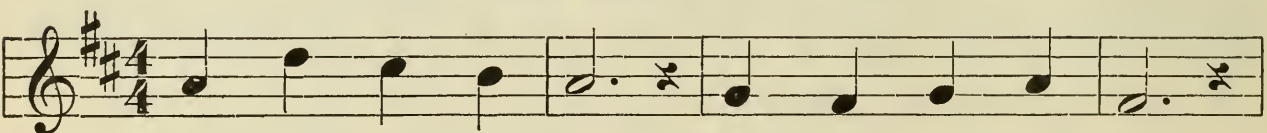
She wandered from the pas-ture, but I don't know how.

If you should ev - er find her, won't you let me know?

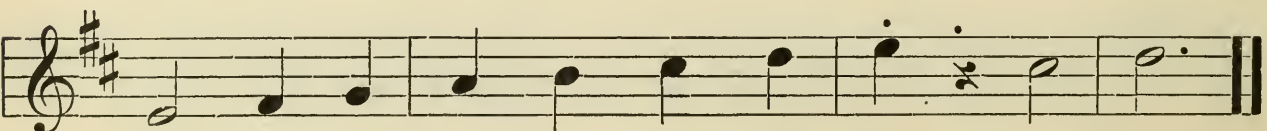
The mouth, while singing, should be oval-shaped, thus *0*, and not *o*.



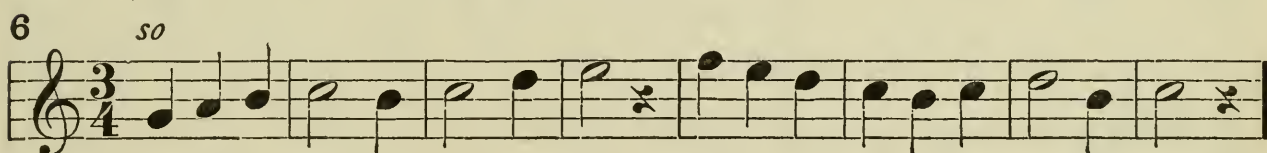
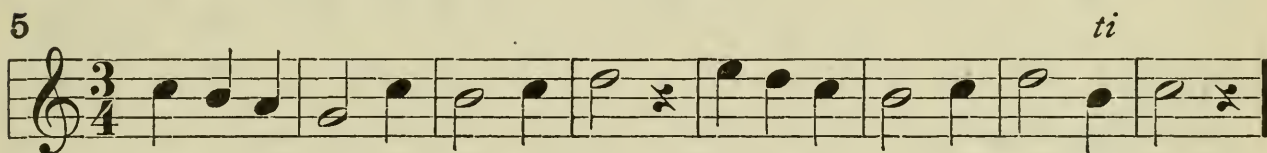
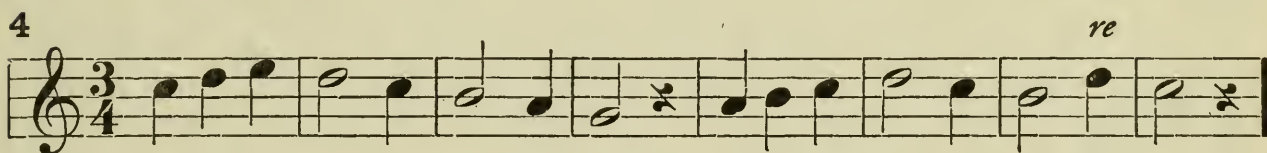
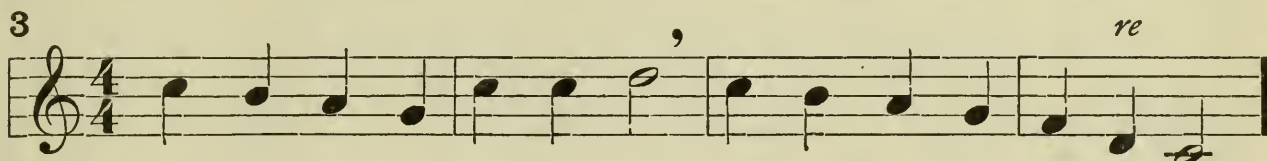
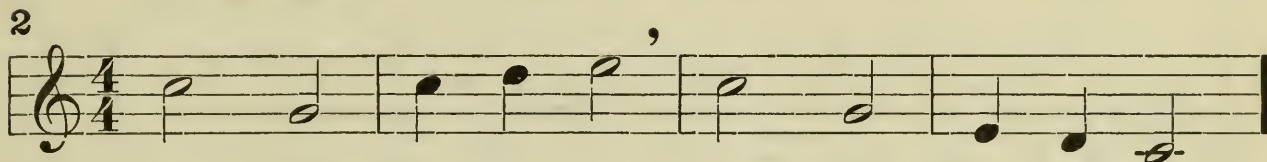
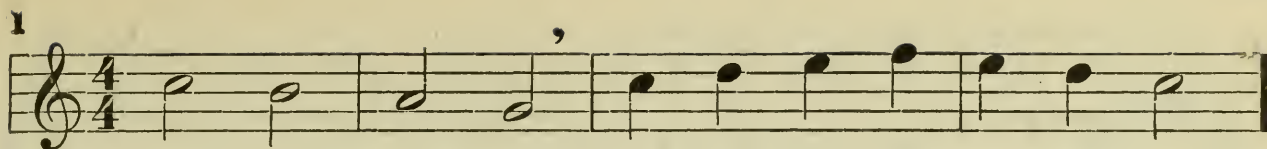
HOPPERS AND POPPERS



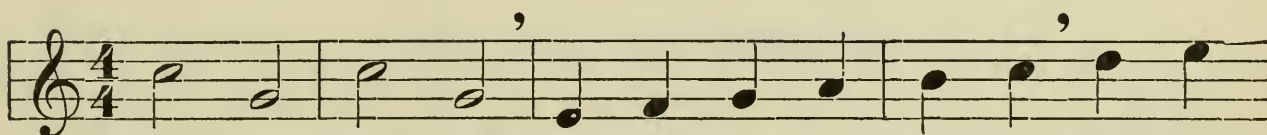
Chest - nuts in the pan— Shake them all you can!



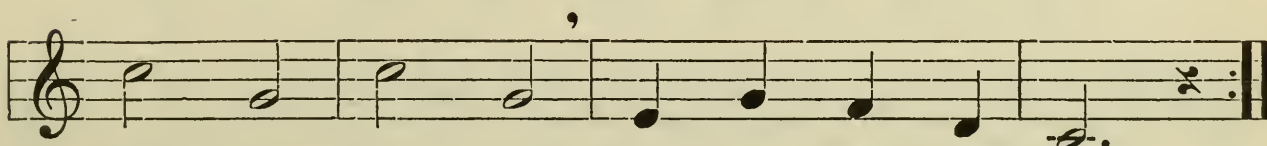
“Corn’s in the pop - per!” Says the pop - corn man.



MISTER WINDMILL

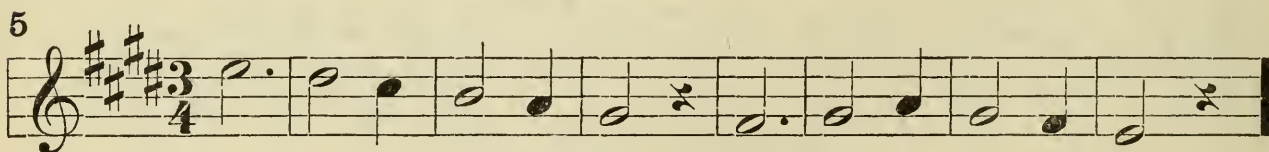
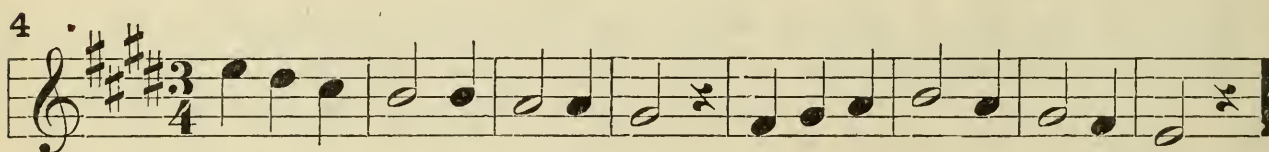
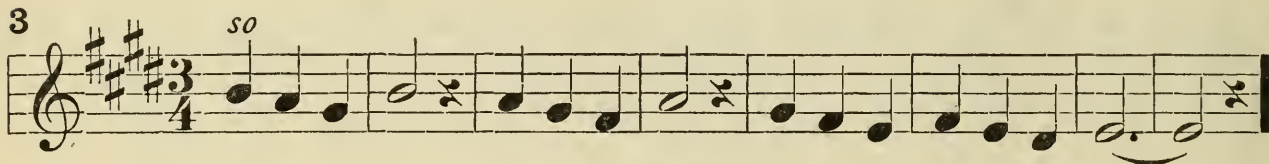
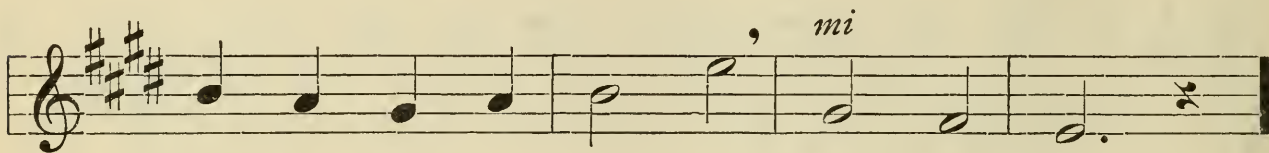
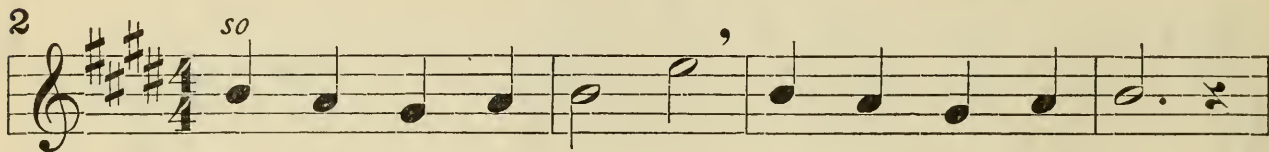
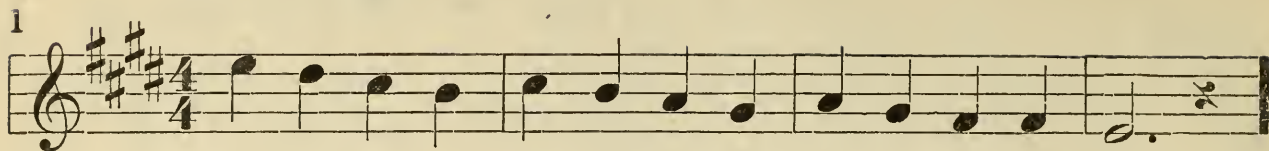


Wind - mill, Wind - mill! What a nois - y thump-ing, Mis - ter
Wind - mill, Wind - mill! I know what you're pumping, Mis - ter

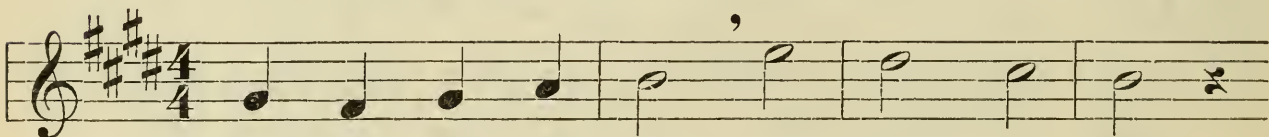


Wind - mill, Wind - mill! Wav - ing all your arms!
Wind - mill, Wind - mill! Wa - ter for the farms.

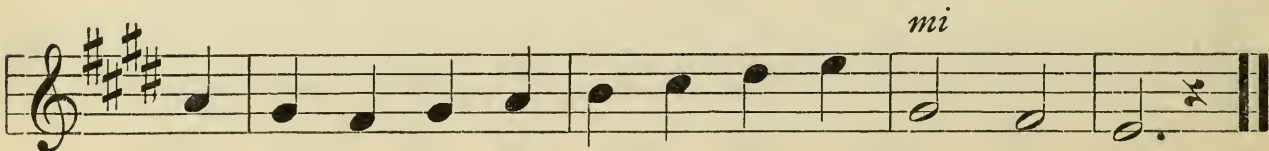
Always sing the light, "loo" tone



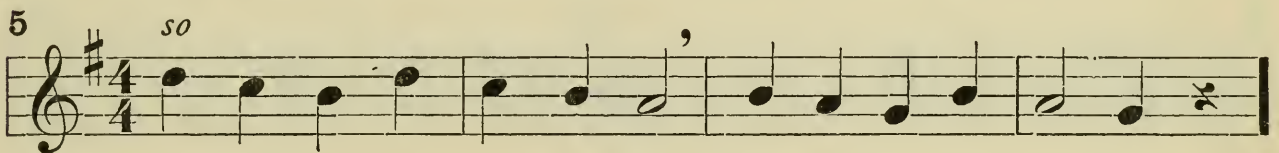
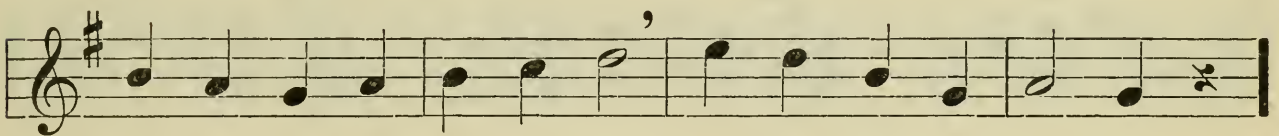
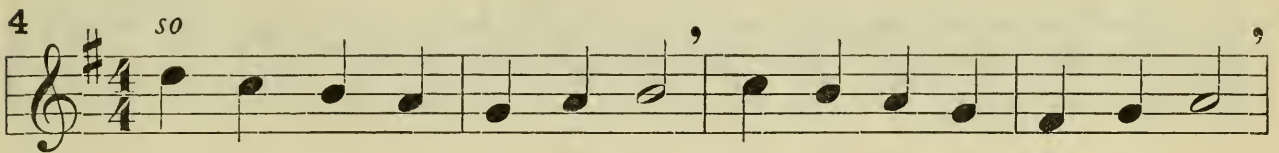
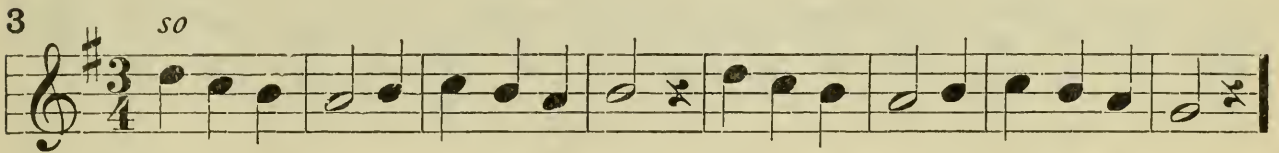
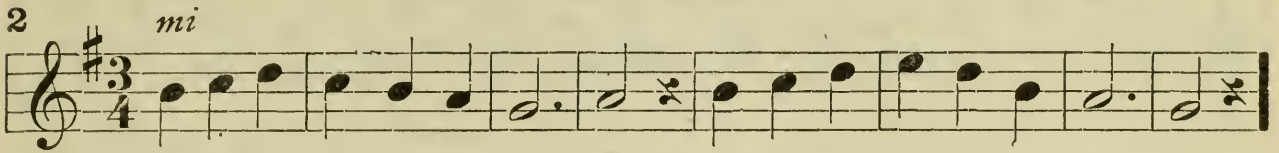
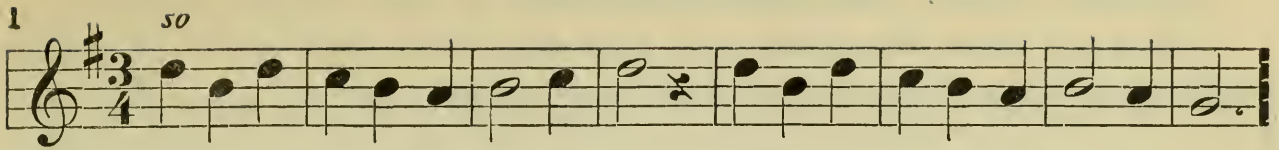
FATHER IN THE SKY



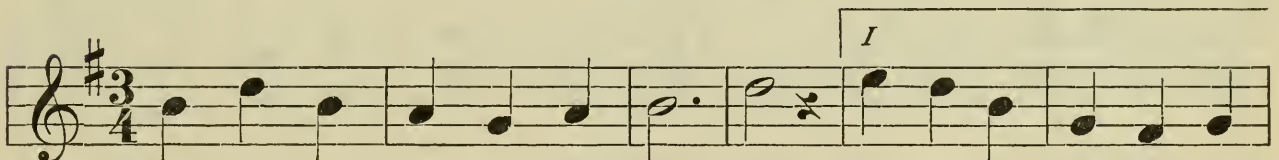
Fa - ther in the sky, so high a - bove,



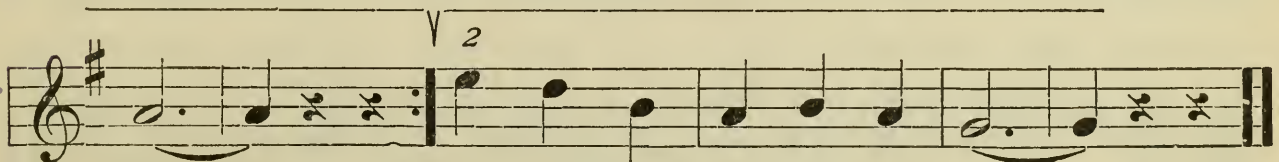
O list - en to a lit - tle song of praise and love!



A FREE RIDE



Who'd like to fly like a swal - low? Come in my air-ship with
Think of the clouds we could fol - low!

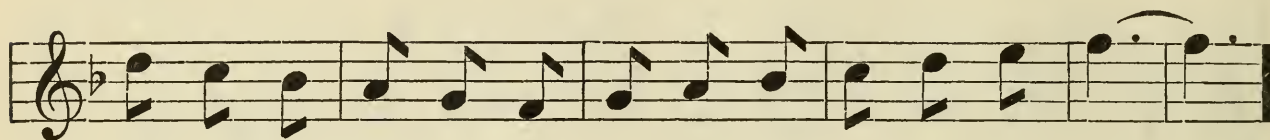
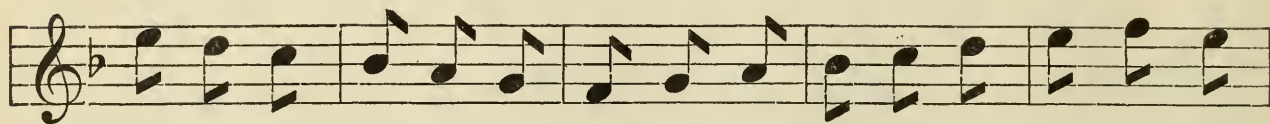
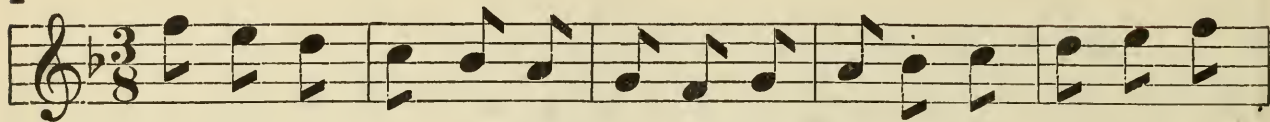


me; . . . Ride on my aer - o - plane, free! . .

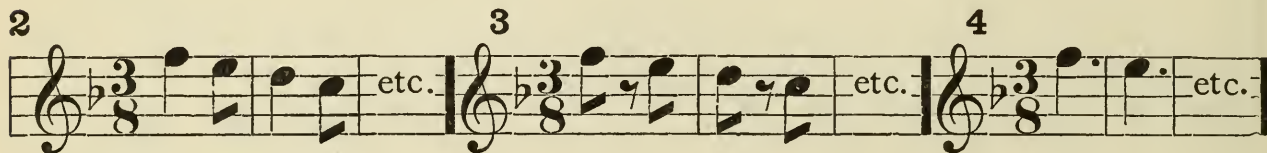
Reference: Manual, Book One, Pages 88 to 91

Sing the scale, descending and ascending, with each of the following rhythms, until the accent falls upon the upper *do* as in No. 1.

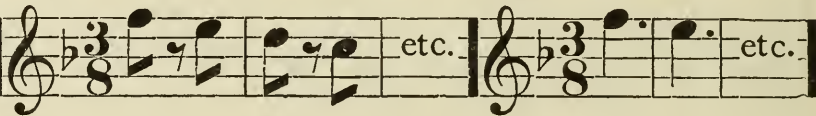
1



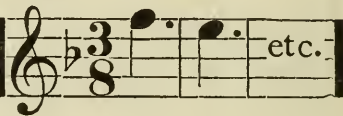
2



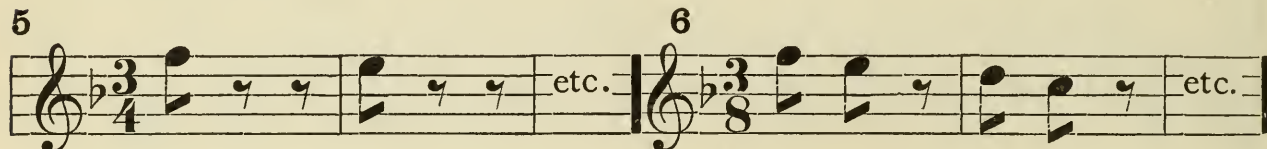
3



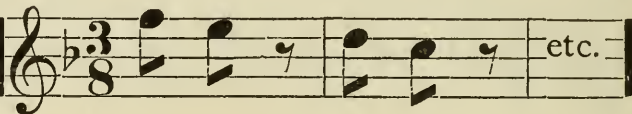
4



5

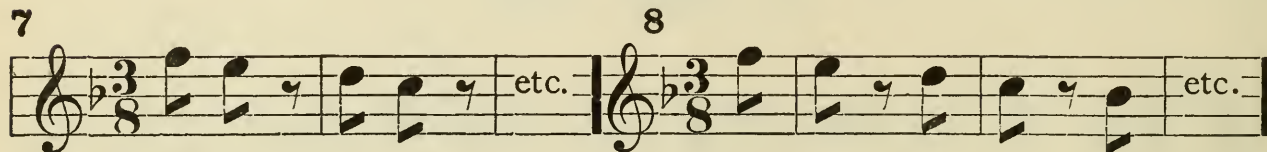


6

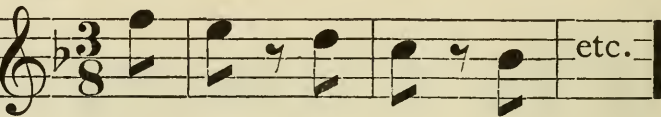


When will the accent fall upon the upper *do* in Nos. 7, 8, and 10?

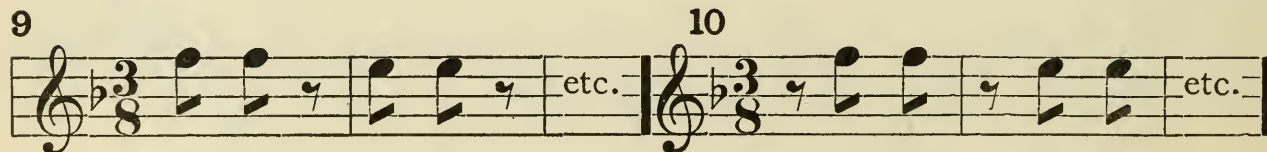
7



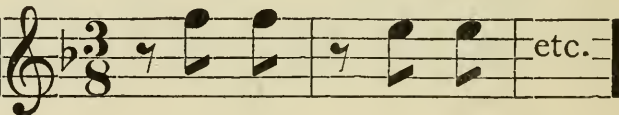
8



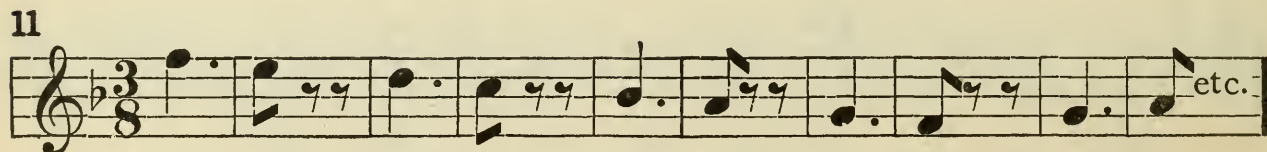
9



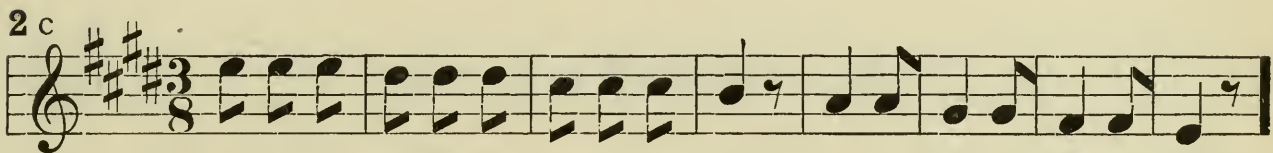
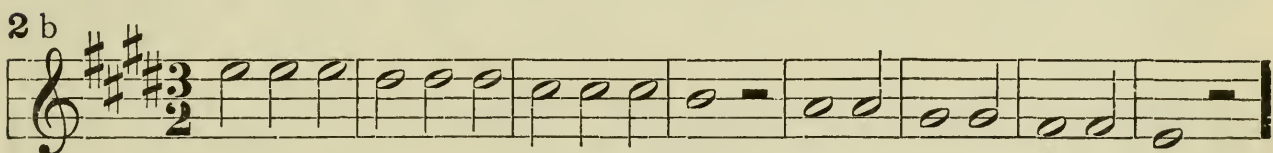
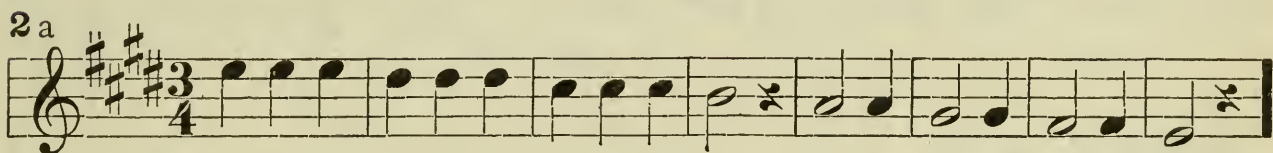
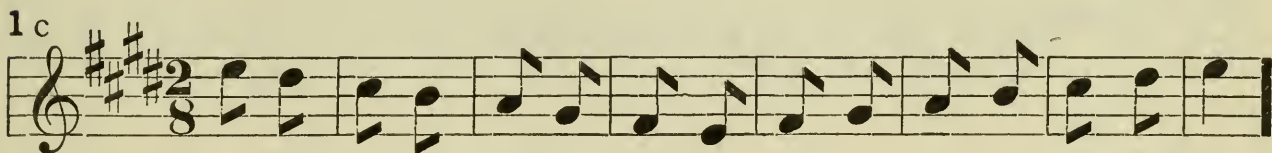
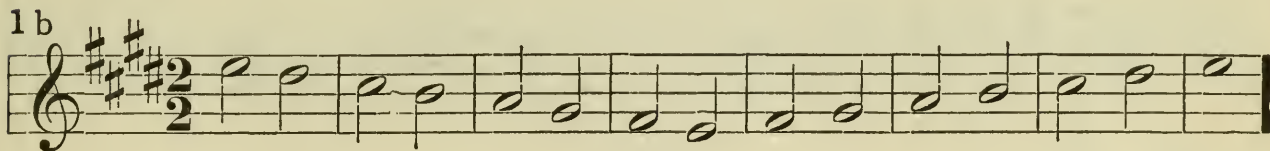
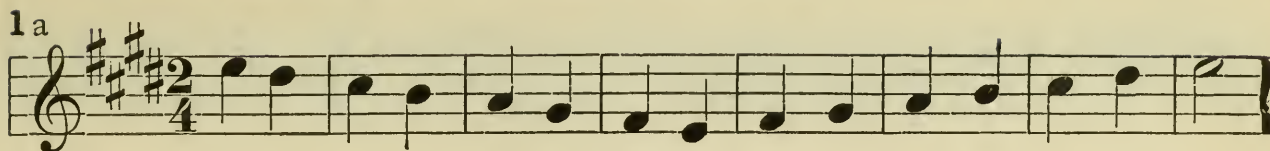
10





11



Reference : Manual, Book One, Pages 53, 77, 82, 89



$\frac{2}{4}$ Measure signature. The upper figure says, "There are two beats in the measure." The lower figure says, "A quarter note has one beat."

 Eighth note  Eighth rest

$\frac{3}{2}$ Measure signature. The upper figure says, "There are three beats in a measure." The lower figure says, "A half note has one beat."

$\frac{3}{8}$ The lower figure says, "An eighth note has one beat."

1 *fi*

2

3 *so* *fa re,*

4 *mf* *p*

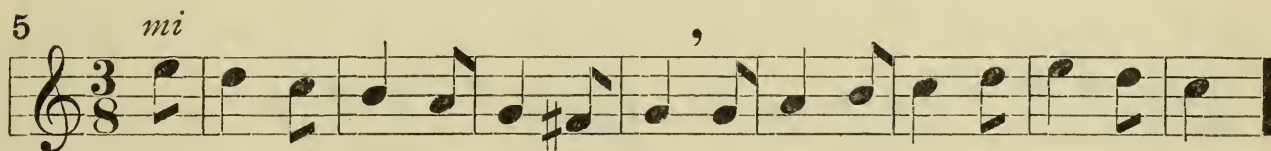
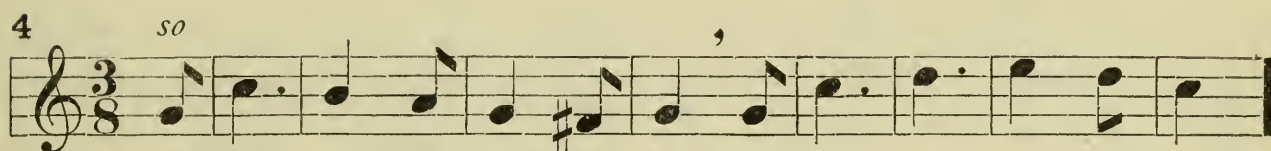
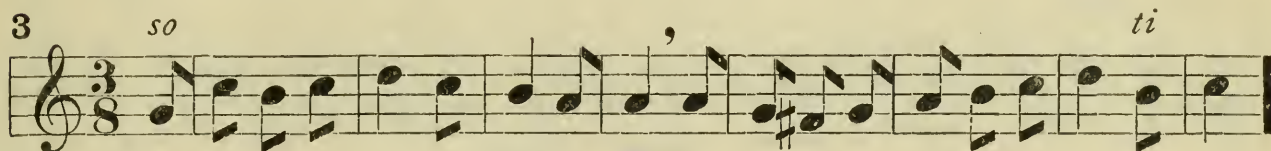
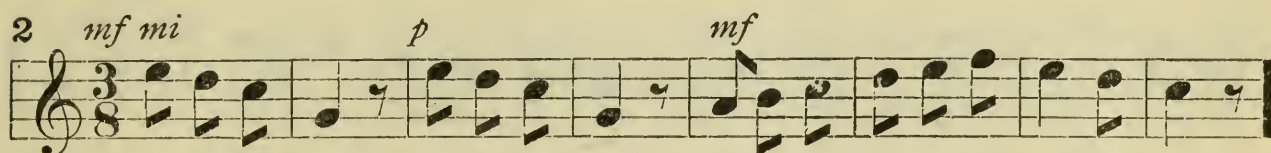
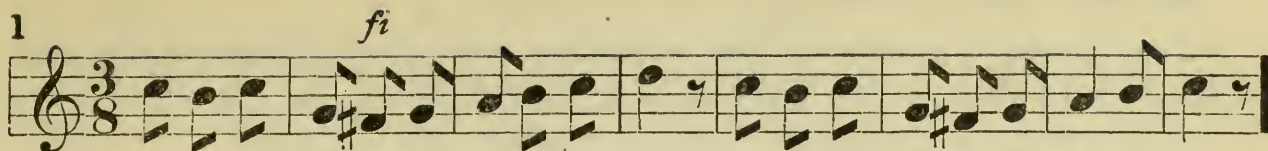
5 *la* *re*

6 *so*

THE CHRISTMAS TREE

Moth-er's trim-ming the Christ-mas tree, }
 • Filled with pres-ents for you and me; } Hol-ly and mis-tle-toe

hang on the wall; Christ-mas Eve is mer-ry for all.



JOY BELLS



Joy - bells ech - o a - round; Noth - ing could



make a more beau - ti - ful sound; Loud and clear they



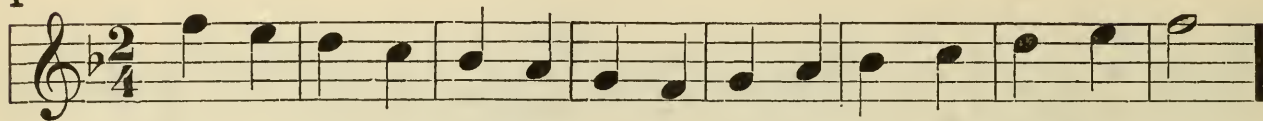
peal and chime; 'Tis the mer-ri - est mu-sic for Christmas time.

Reference : Manual, Book One, Pages 100 and 101

Sing the scale, descending and ascending, with the following rhythms until the accent falls upon the upper *do* as in Nos. 1 and 2.

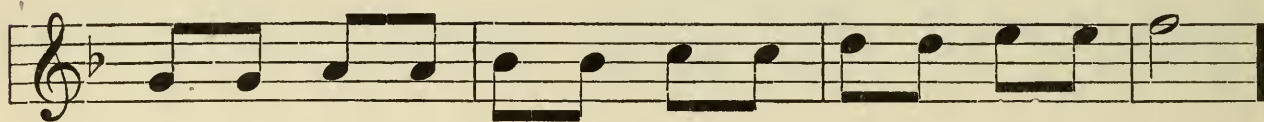
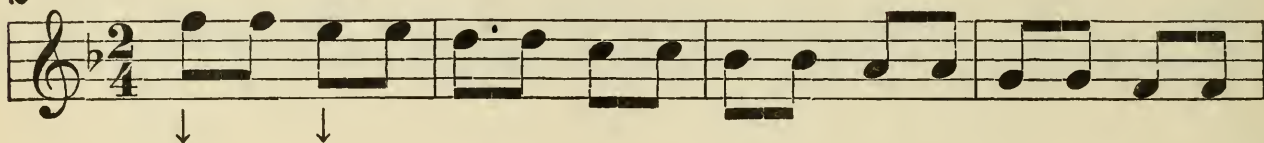
Beat the measure steadily ; only two beats in each measure.

1



The first tone is sung *with* the first beat; the second tone is sung *after* the first beat.

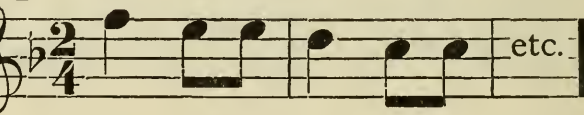
2



3

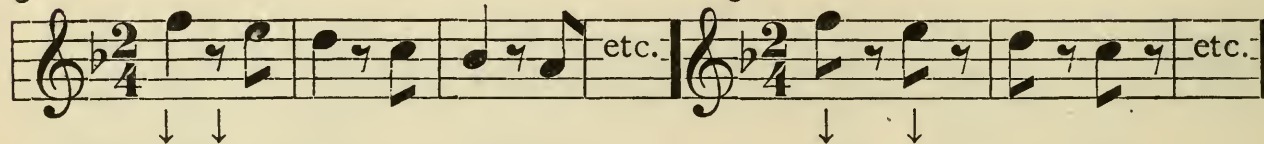


4

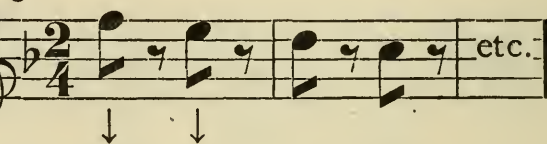


The second tone in No. 5 is sung *after* the second beat.

5

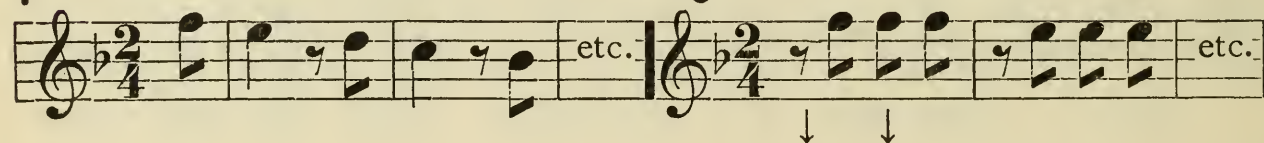


6

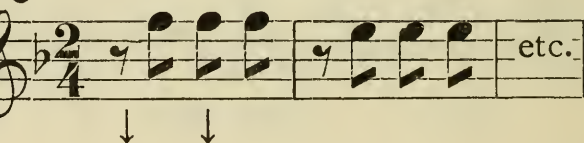


When will the accent fall upon the upper *do* in Nos. 7 and 8?

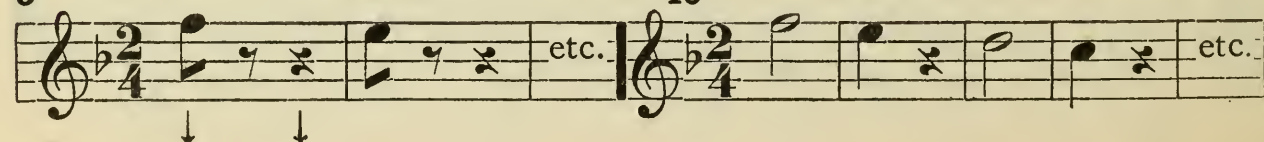
7



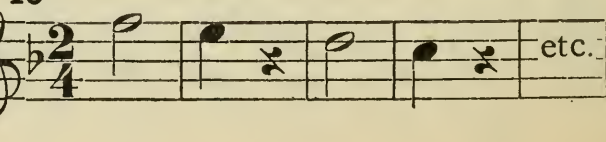
8

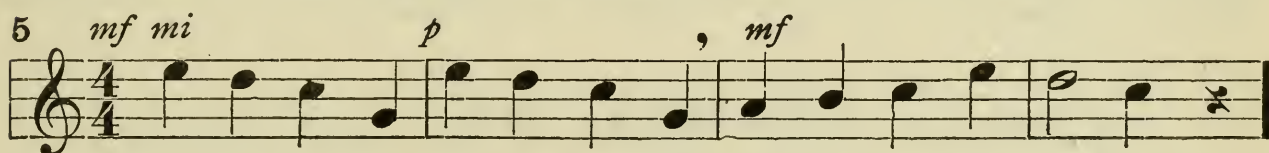
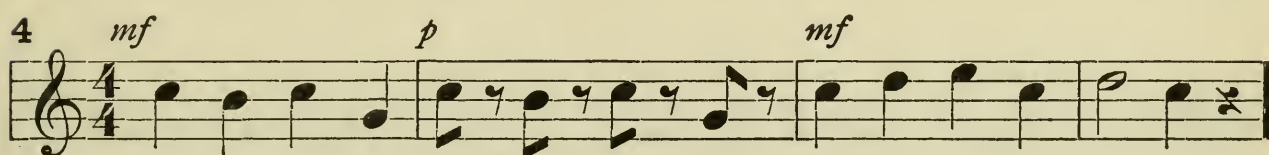
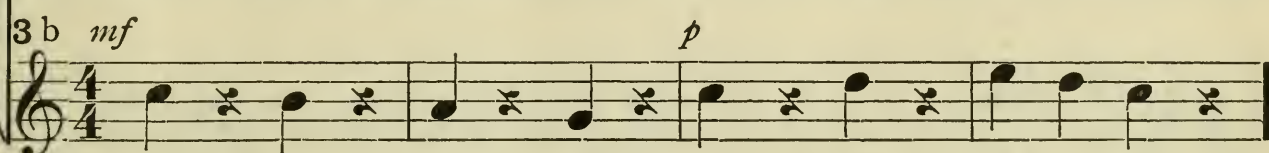
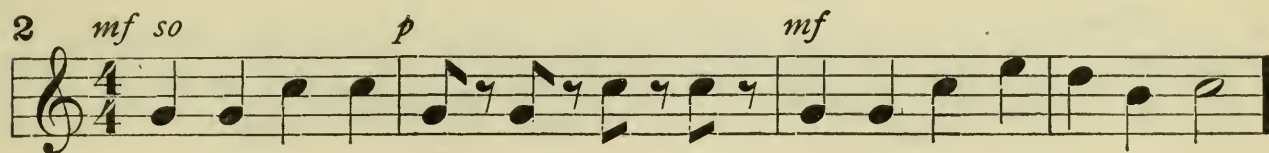
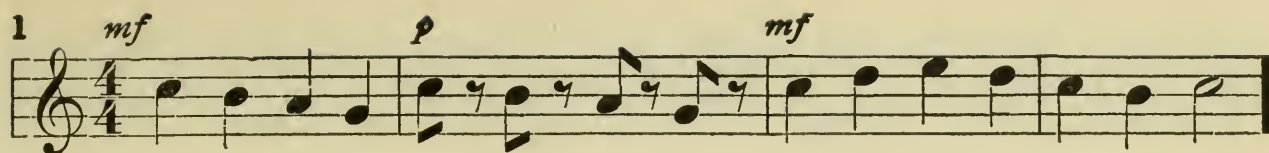


9

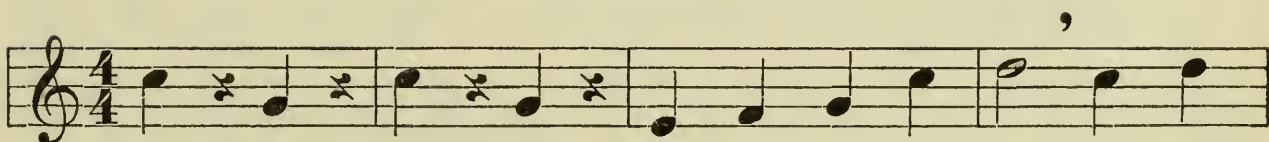


10

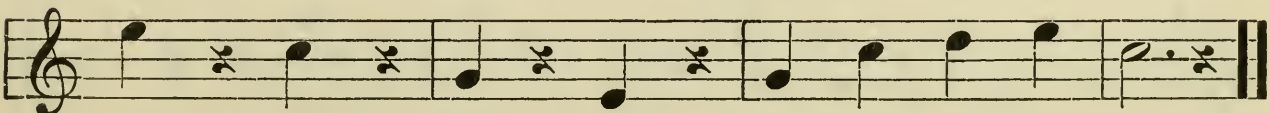




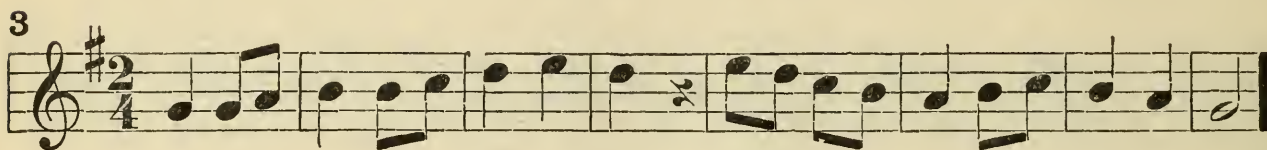
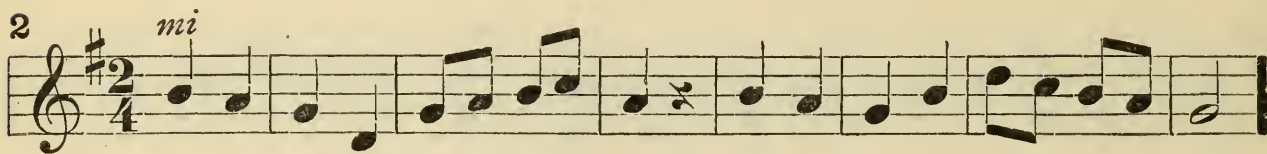
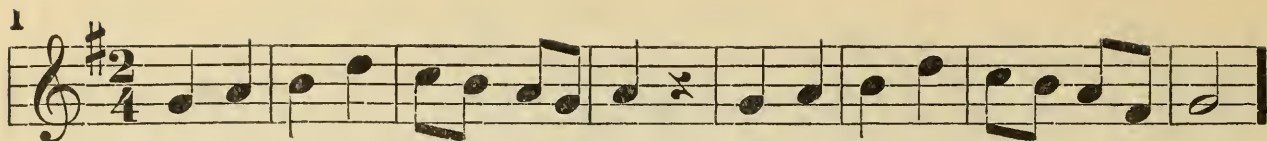
A PROCESSION



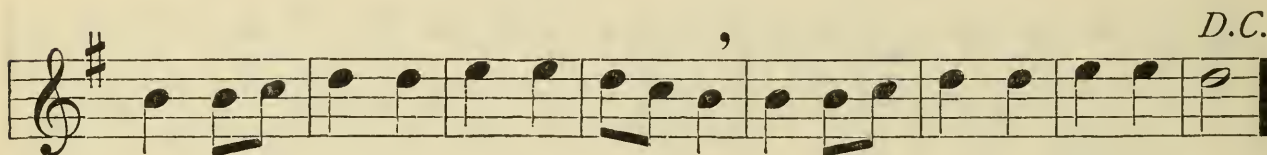
1. Tramp, tramp, tramp, tramp, Sol - diers march a - way To the
2. Drum, drum, drum, drum, We are march-ing too, As we



toot, toot, toot, toot; Brass - y bu - gles play.
shout, shou shout, shout, "Cheer the Boys in Blue!"

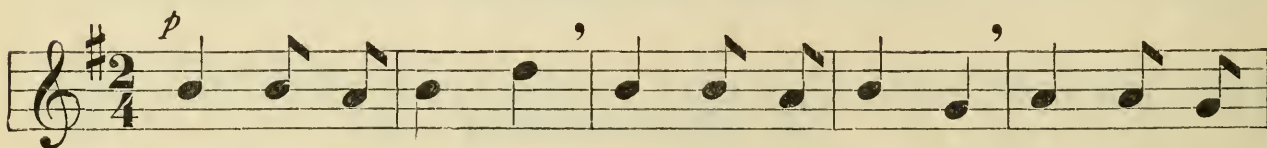


FINE

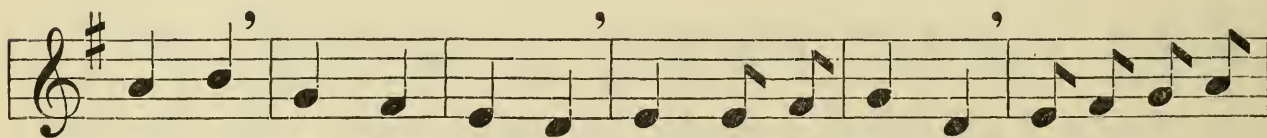


D.C.

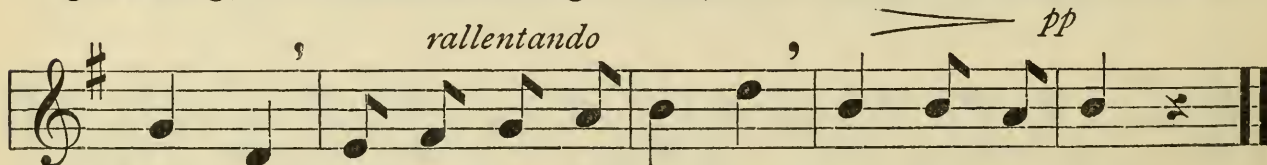
SLUMBER TIME



Night comes a-creep - ing; winds are a - sleep - ing; Stars are a -



gleam - ing; Clouds are dreaming: Come, lit - tle moth - er, Sing to ba - by



bro - ther, Pret - ty lull - a - by - low, Soft lull - a - by.

Rallentando gradually slower

1 a

1 b

2 a

2 b

3

, so

The musical score consists of three systems. The first system has two staves, 1a and 1b, both in 2/4 time with a key signature of one flat. Staff 1a contains a melody with eighth and sixteenth notes, while staff 1b provides a harmonic accompaniment. The second system also has two staves, 2a and 2b, in 2/4 time. Staff 2a continues the melody, and staff 2b continues the accompaniment. The third system is a single staff, 3, in 3/8 time, featuring a more rhythmic melody with eighth and sixteenth notes. A fermata is placed over the final note of the third system, with the word 'so' written above it.

BUGLE CALL, U. S. ARMY, "THE REVEILLE"

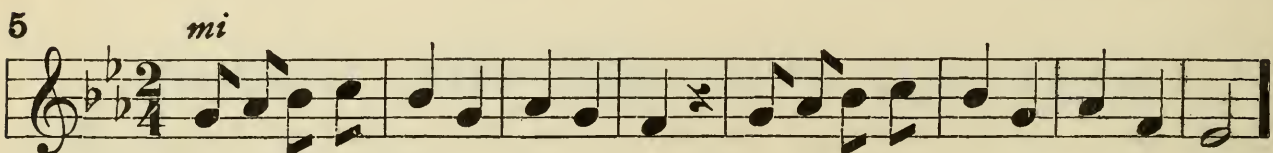
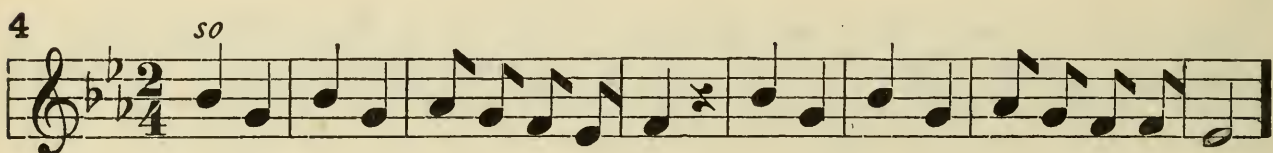
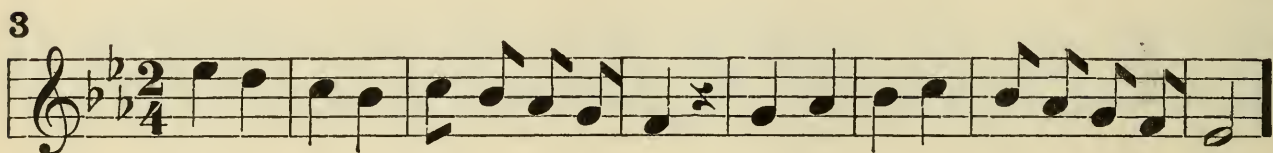
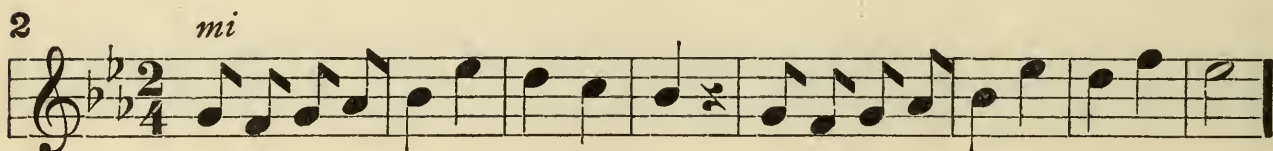
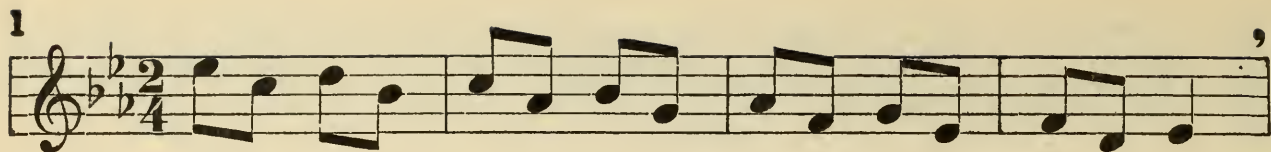
1

2

FINE

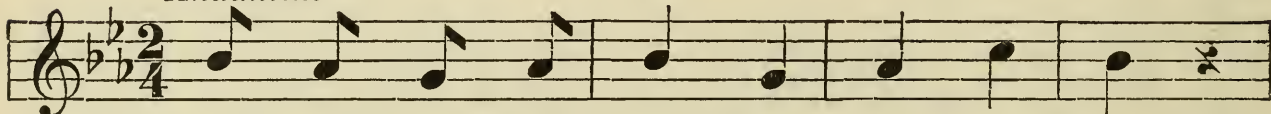
Da Capo

This section continues the musical score. It begins with a single staff in 2/4 time, marked with a '1' above the first measure. The melody continues with eighth and sixteenth notes. A first ending bracket labeled '1' spans the final two measures of this staff. The second staff begins with a '2' above the first measure, indicating a second ending. It continues the melody and includes a double bar line with repeat dots. Above the staff, the word 'FINE' is written. The third staff continues the melody and ends with a double bar line and repeat dots. Above the staff, the words 'Da Capo' are written, indicating that the music should return to the beginning of the piece.

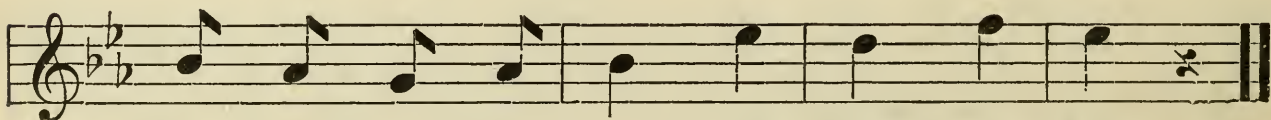


THE STARS

Andantino

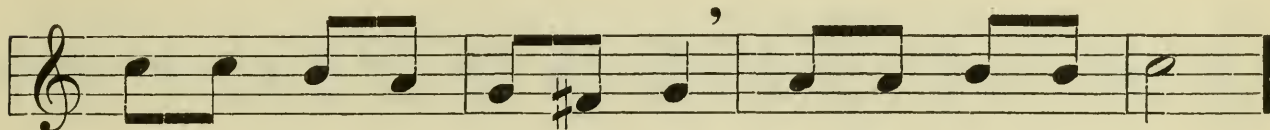
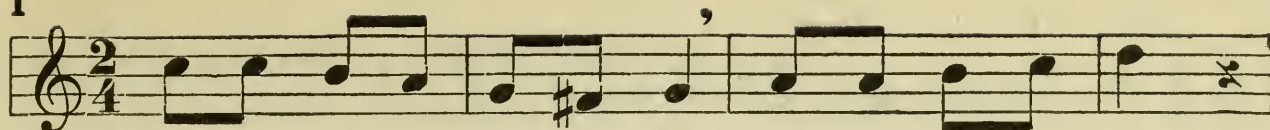


Pret - ty lit - tle stars with sil - ver rays,

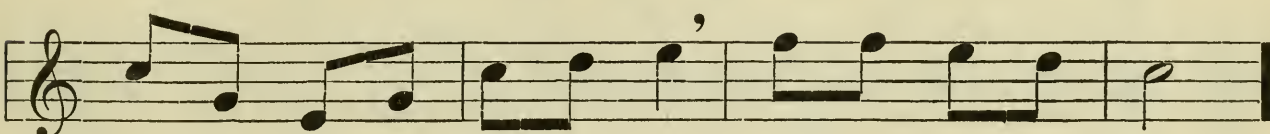
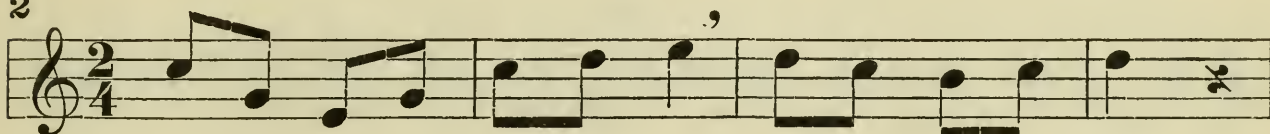


Won't you tell me where you spend your days?

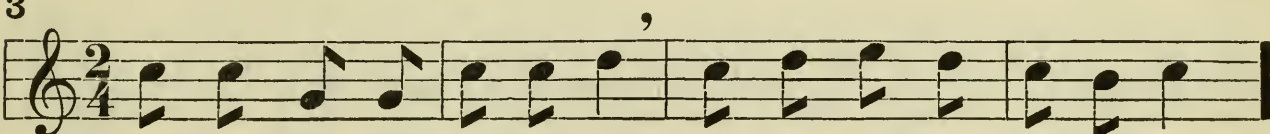
1



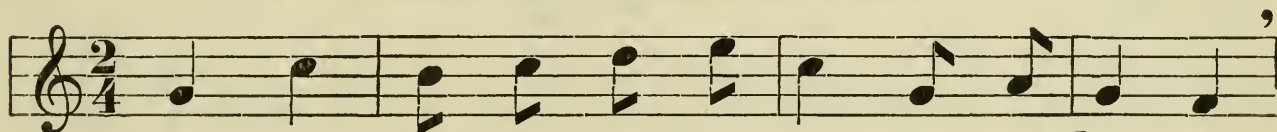
2



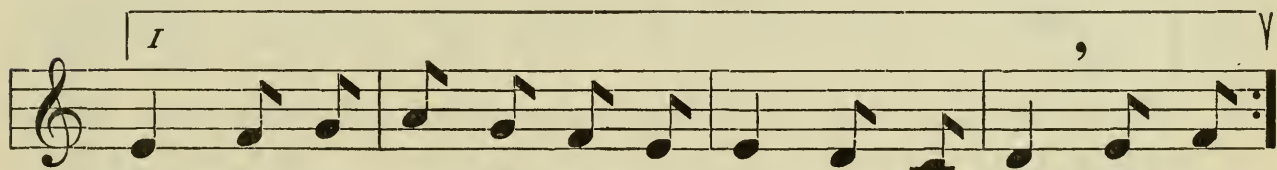
3



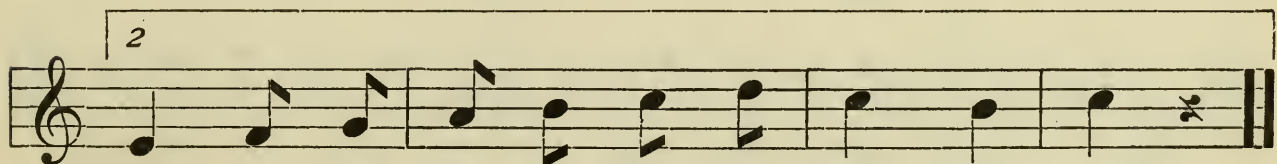
GEORGE WASHINGTON



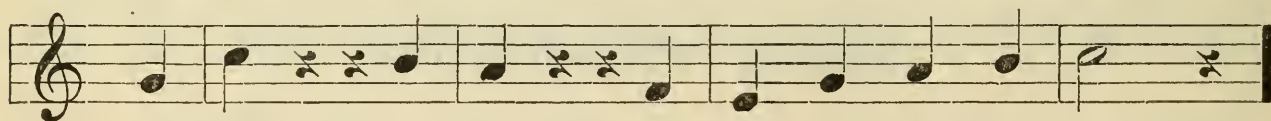
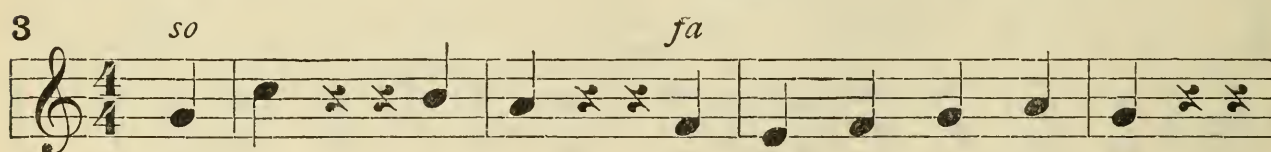
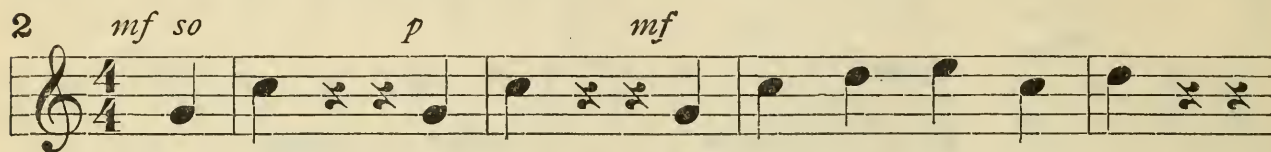
Great George Wash - ing - ton, the no - ble com-man - der,
whole world's his - to - ry, no name ech - oes grand - er;



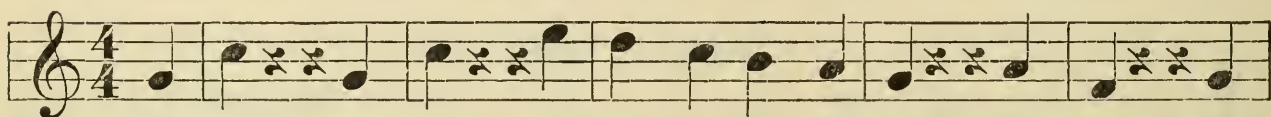
First in the hearts of all the na - tion was he; Thro' the



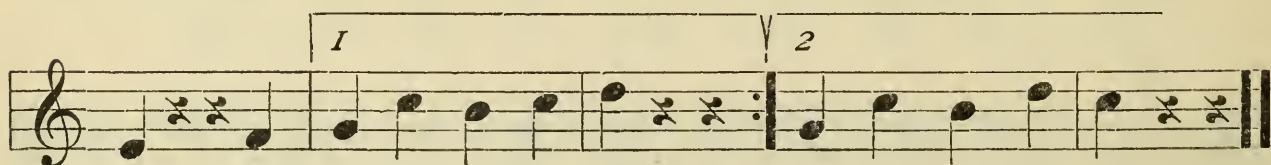
Hail, to the Fa - ther of his Coun - try free!



A LITTLE CHAT



1. "Come here! come here!" I heard a snowbird call, Quite near, quite
2. "Right there, right there," I tho't I heard him say. "But where? But



near, Be - yond the gar - den wall.

where?" The (O - - - mit.) bird had flown a - way !

Reference : Manual, Book One, Pages 102 and 103

No. 1 should be memorized and sung individually by each pupil.

1

do ti do ti li ti la si la so fi so

fa mi fa mi ri mi re di re do

do ti do re di re mi ri mi fa mi fa

so fi so la si la ti li ti do.

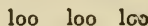
2

3

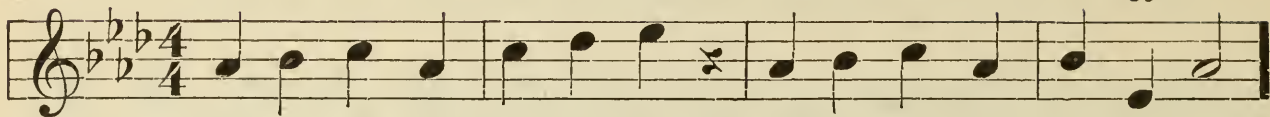
4

5

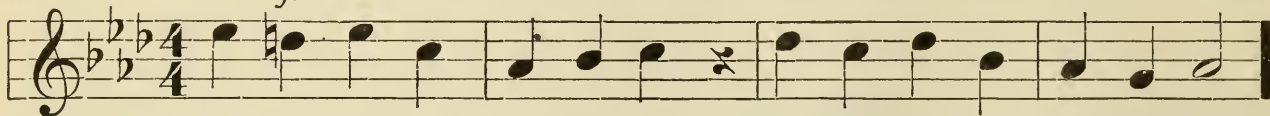
* Be sure to sing the correct tone ; *li*, not *la*.



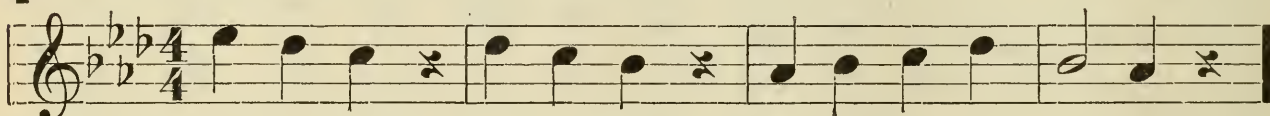
so



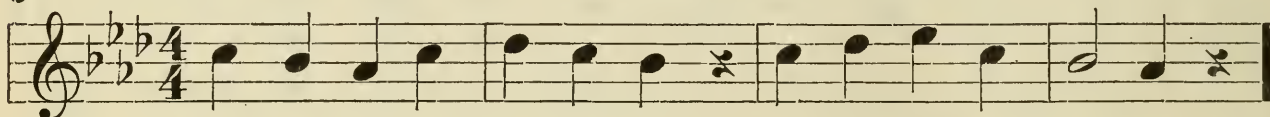
fi



4



5

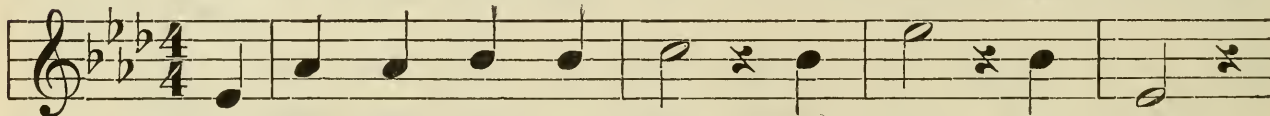


6

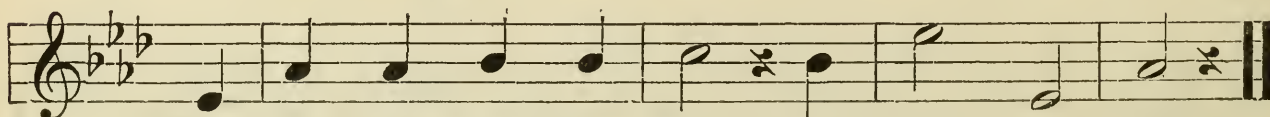
50



so re



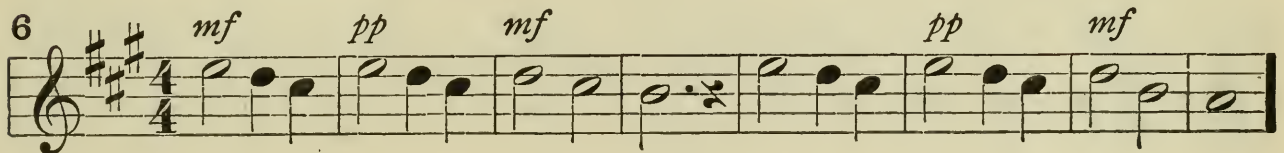
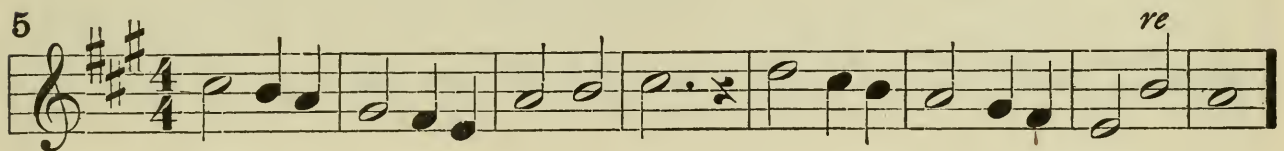
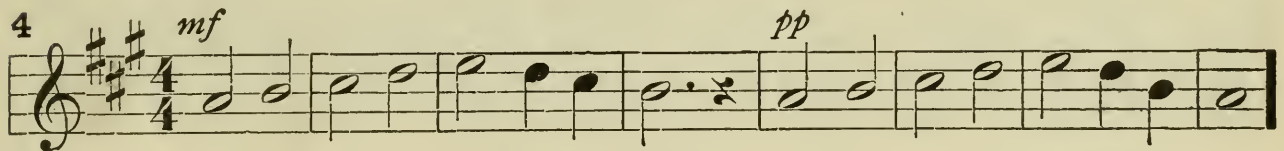
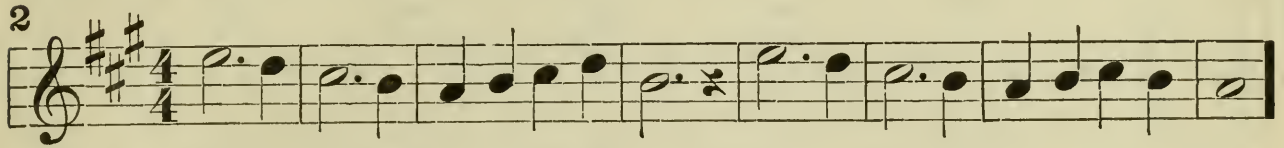
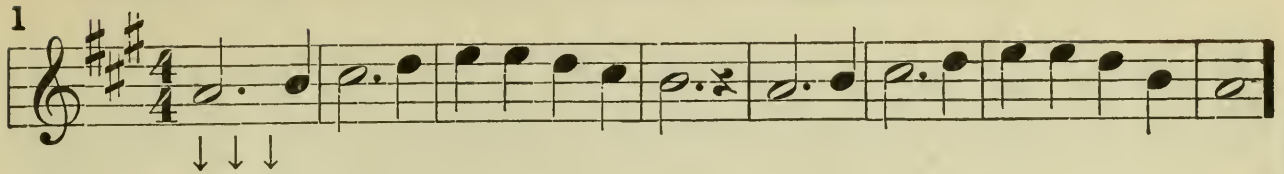
O how the wild winds blow, Blow high, blow low;



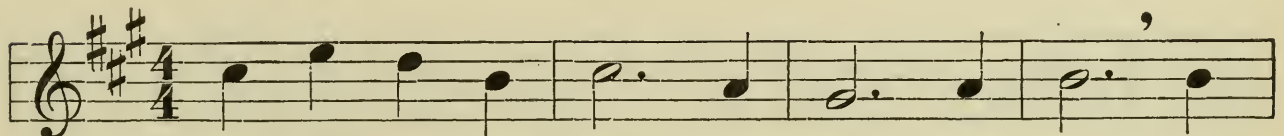
O how the wild winds blow, And whirl - winds go!

† Natural

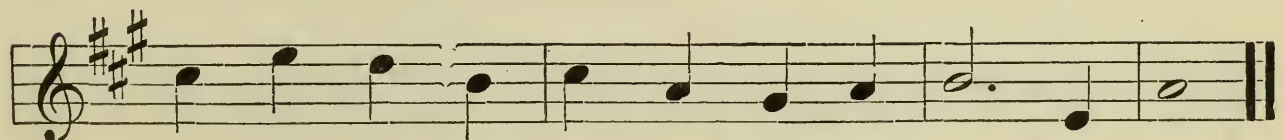
Can you hear the melody as you beat and sing silently?



TWILIGHT



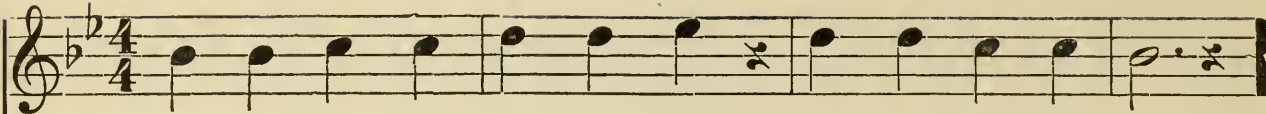
Col - ors in the sky Fade out and die, While



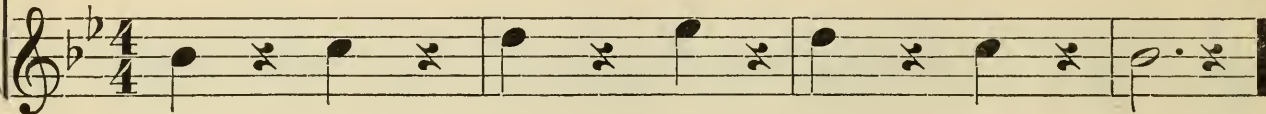
one by one, the an - gels Light their lamps on high.

Sit erect ; breathe deeply

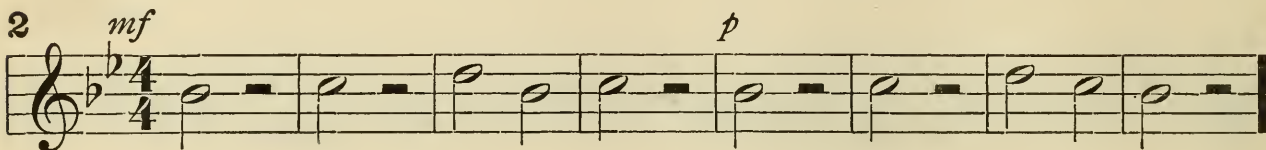
1 a



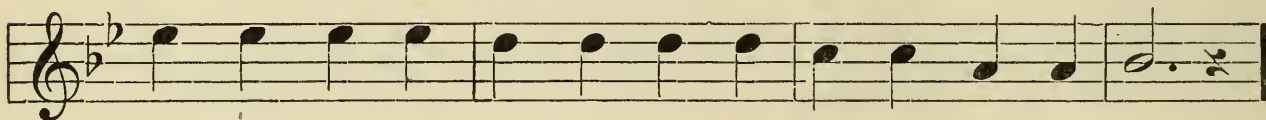
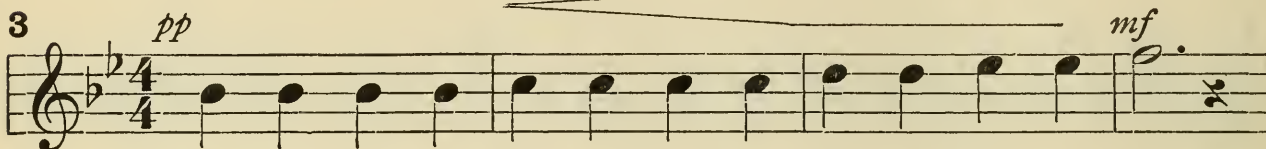
1 b



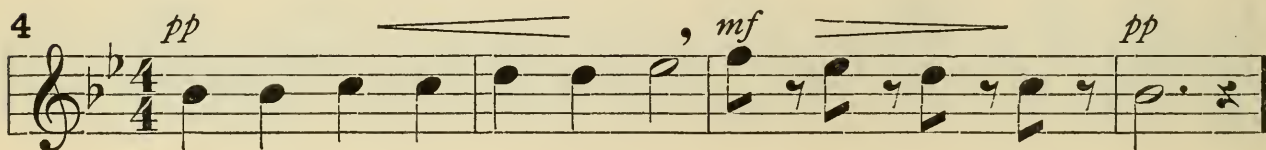
2



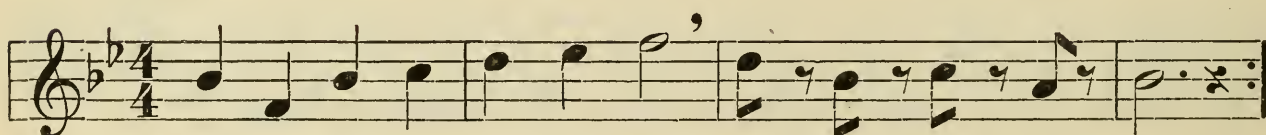
3



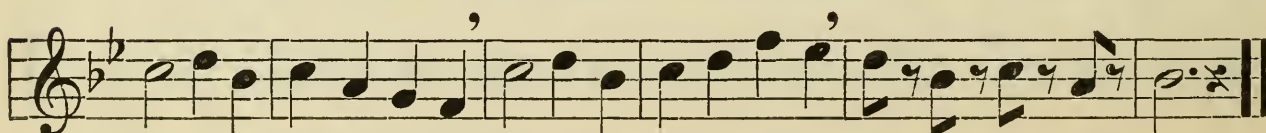
4



SNIP-SNAP



Tai- lor, tai - lor, cut my coat; Snip, snap, snip, snap, shears! }
Cut it from our old black goat; Snip, snap, snip, snap, shears! }

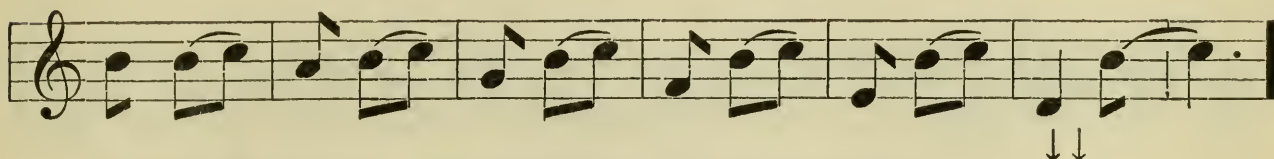
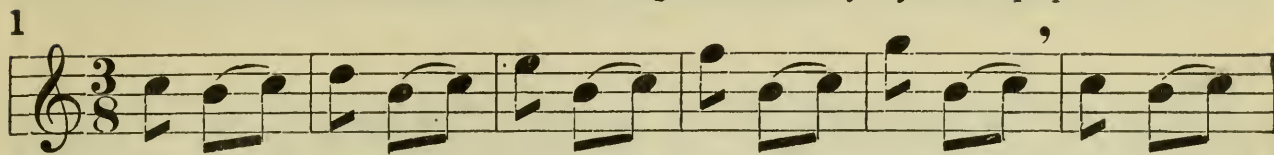


One velvet collar for it; One silver dollar for it; Snip, snap, snip, snap, shears!

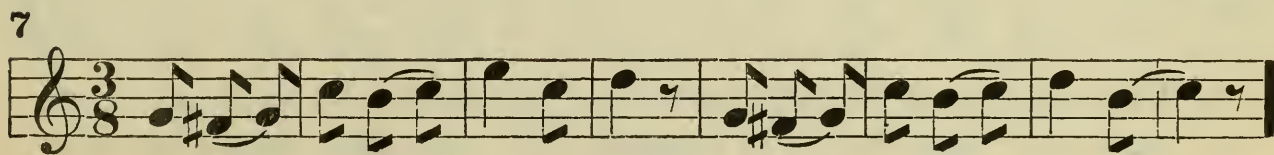
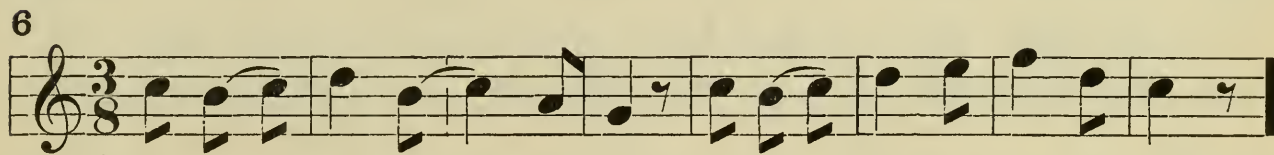
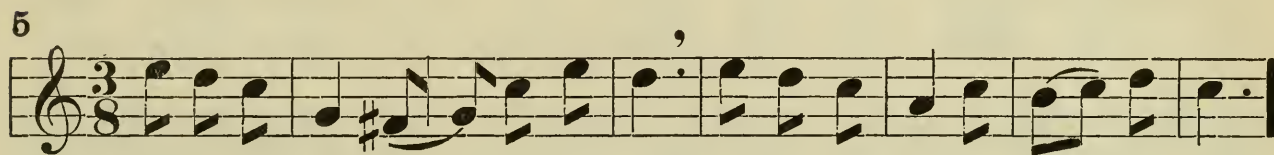
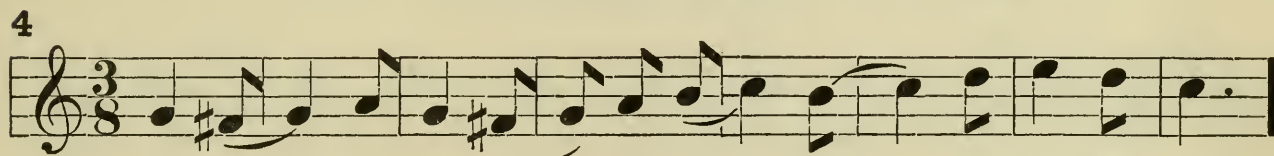
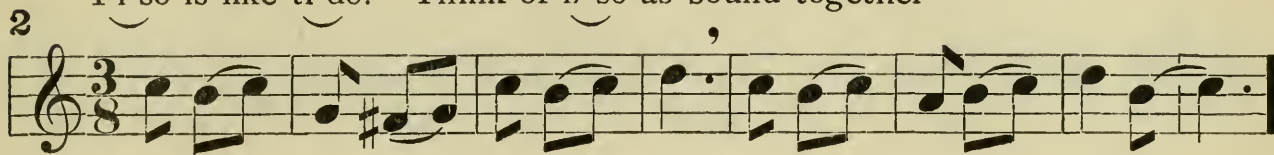
Reference : Manual, Book One, Pages 126 to 128

Ti leads to *do*; *ti* and *do* are closely bound together

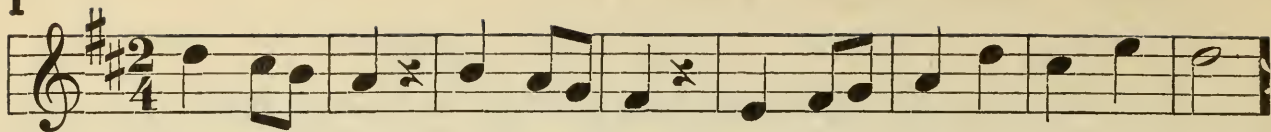
No. 1 should be memorized and sung individually by each pupil



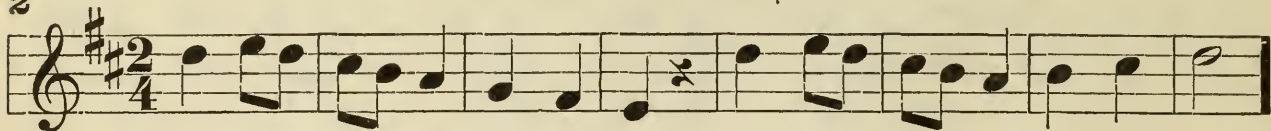
Fi so is like ti do. Think of fi so as bound together



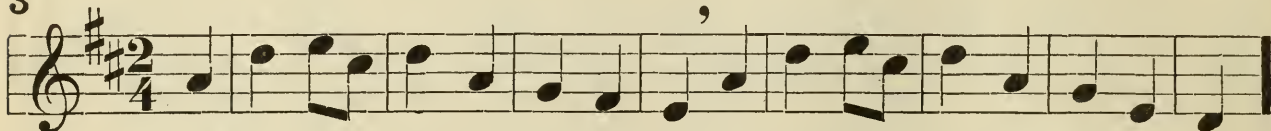
1



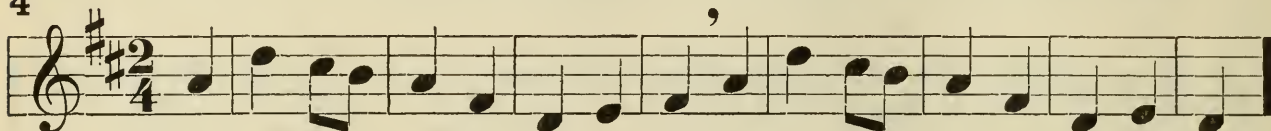
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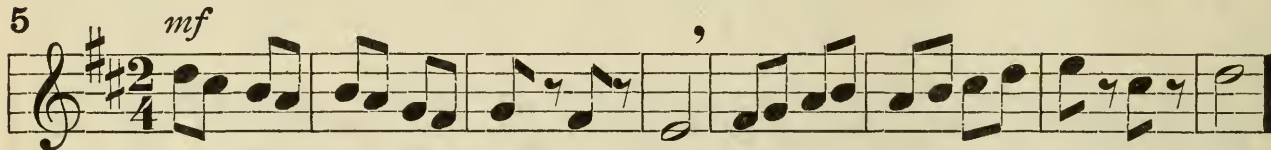
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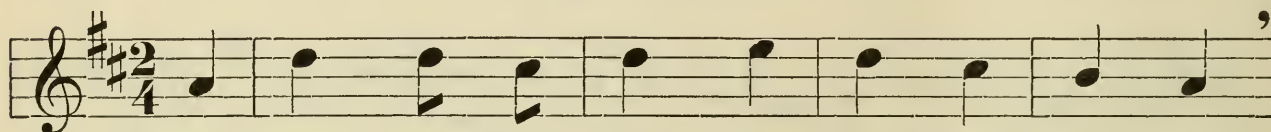
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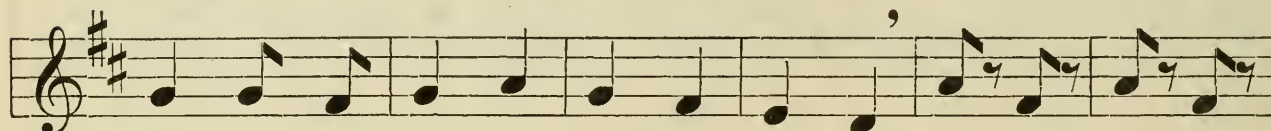
5



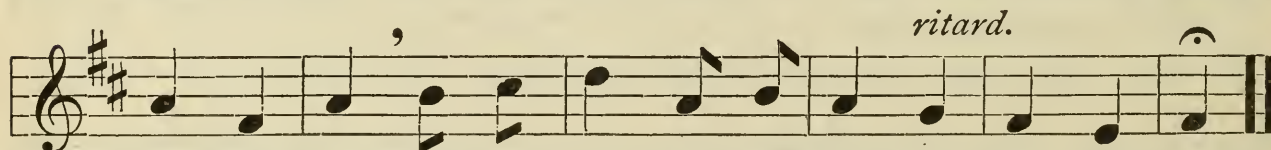
OUR CLOCK



1. Our good lit - tle clock is al - ways go - ing;
 2. I think he is count - ing ev - 'ry min - ute,



How does he know how late it's grow-ing? "Tick-tock, tick-tock,"
 Tho' there are six - ty sec - onds in it; "Tick-tock, tick-tock,"



there he stands, And he points to the time with both his hands.
 time for bed!" Did you hear what it was that clock just said?

1

2

3

4

THE BROOK AND THE BREEZE

1. Stream-let, streamlet, hur-ry on, hur-ry on, Sparkling, sparkling

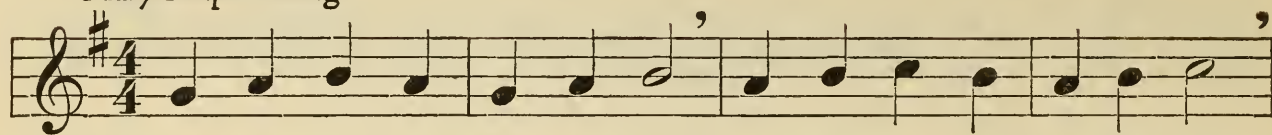
2. South wind, south wind, flutter by, flut-ter by, Soft - ly, soft - ly

thro' the for-est nook; Hap-py wood-land ro-ver, Winter-time is
thro' the budding trees; You have bro't the springtime, Pretty blue-bird's

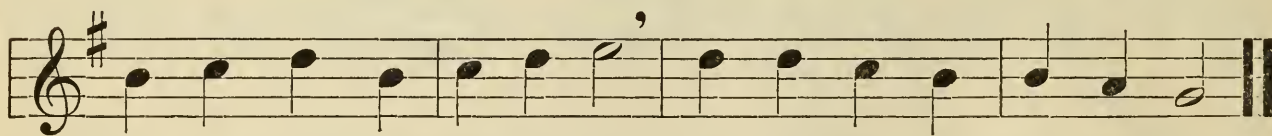
o - ver; Run a-long, run a-long, Mer-ry mountain brook!
wing-time; Blow a-gain, blow a-gain, Gen-tle A - pril breeze!

NOW THE NOISY WINDS ARE STILL

Mary Mapes Dodge



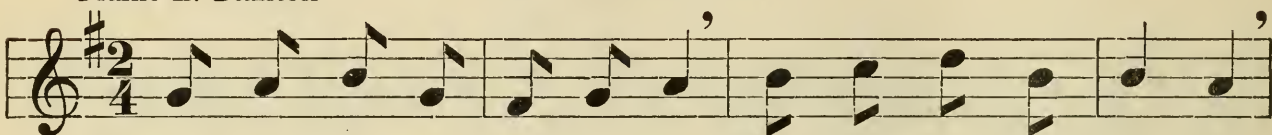
Now the noi - sy winds are still; A - pril's com - ing up the hill;



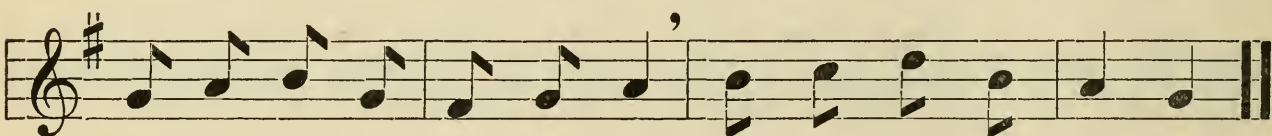
All the spring is in her train, Led by shin - ing ranks of rain.

Frank L. Stanton

ALL ABOARD

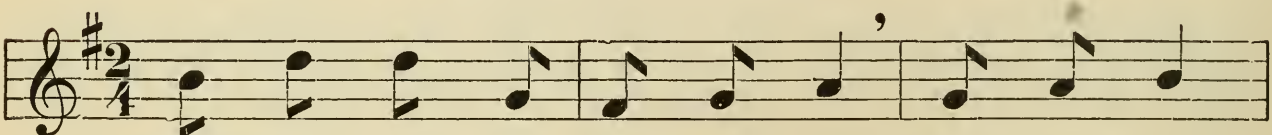


We've for - got - ten all the rain, Doves o'er mea - dow wing - ing,



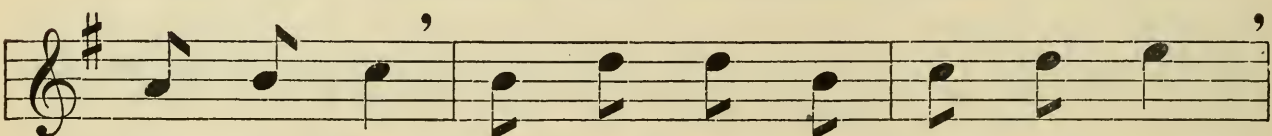
Yon - der comes the pic - nic train, Mock - ing birds are sing - ing.

THE SOAP BUBBLE



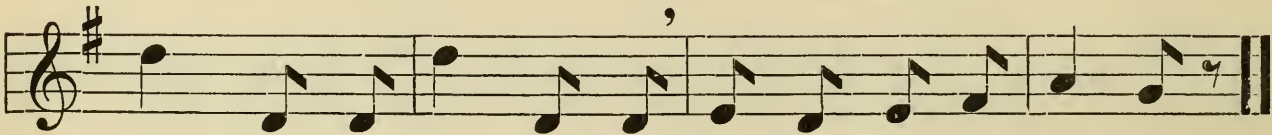
1. Here's a fair - y toy bal - loon, Smooth as glass,

2. All the rain - bow col - ors there Melt a - bout,



See it pass; Round and big as ris - ing moon—

In and out, Soft - ly float - ing, light as air—



Soap - bub - ble, soap - bub - ble, Thro' the gar - den blow - ing!

Soap - bub - ble, soap - bub - ble, Tell me where you're go - ing!

Reference: Manual, Book One, Pages 115 to 121

1 *mf* *p* *mf* *p*

The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4 (middle C), followed by a quarter note A4, a quarter note B-flat4, and a quarter note A4. This is followed by a half note G4, a quarter note F4, and a quarter note E4. The next measure contains a half note D4, a quarter note C4, and a quarter note B3. The final measure of the system contains a half note A3, a quarter note G3, and a quarter note F3. The dynamics are marked as *mf* (mezzo-forte) at the beginning, *p* (piano) after the first measure, *mf* after the second measure, and *p* at the end. A crescendo hairpin is placed over the final two measures, indicating a gradual increase in volume.

2 *mf* *p* *mf* *p*

The first system of the musical score is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Andante'. The dynamics are marked *mf* (mezzo-forte), *p* (piano), *mf*, and *p*. The melody consists of eighth and quarter notes, with a crescendo leading to the final *p* dynamic.

3 *mf* , *pp*



4 *pp* *mf*

5 *mf* *p*

Musical notation for the fifth measure of the first system. It is in 4/4 time and features a melody of eighth and quarter notes, starting with a mezzo-forte (*mf*) dynamic and ending with a piano (*p*) dynamic. A crescendo hairpin is shown above the final notes.

6 *mf* *p* *mf*

4/4

B-flat, D-flat, E-flat, F

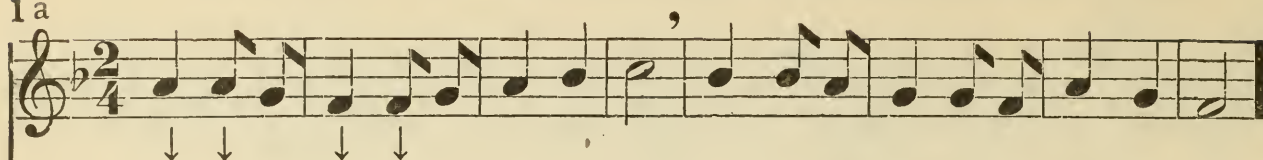
A BUGLE CALL

The bu - gle is call - ing, While eve - ning shades are

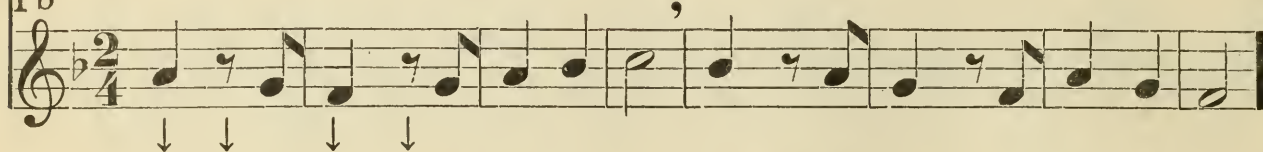
fall - ing, "Good night! Good night! Good night!"

The tongue should be relaxed—never tightened or drawn back

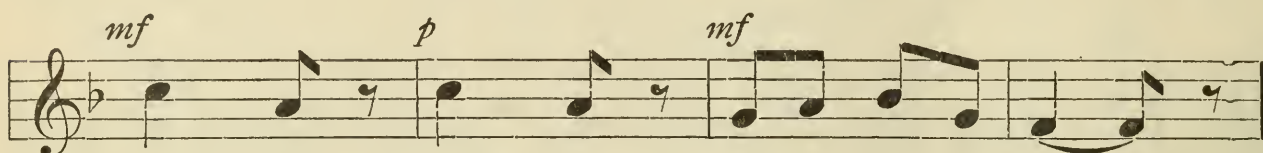
1 a



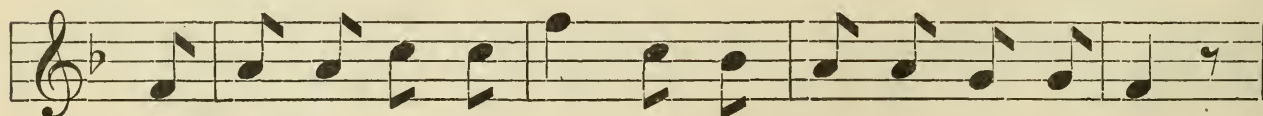
1 b



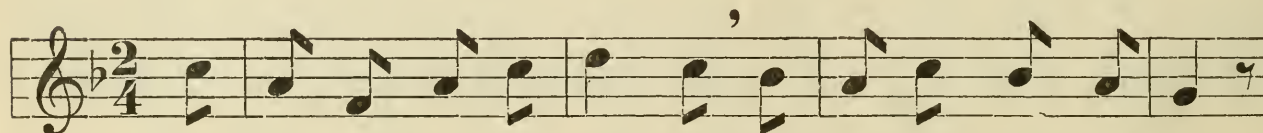
2



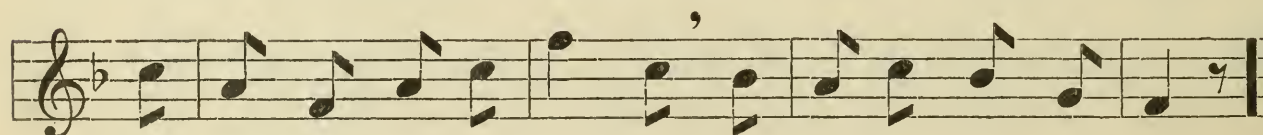
3



SAILING



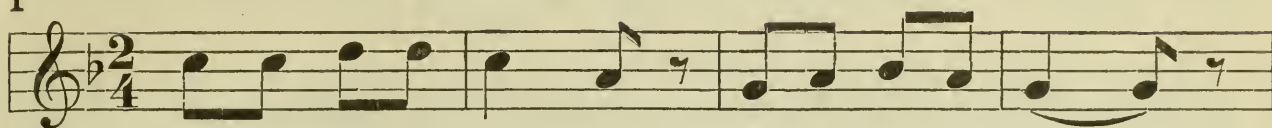
If I could go a - sail - ing In an - y - thing I please,



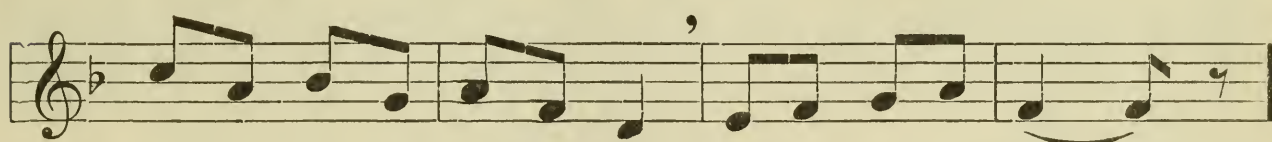
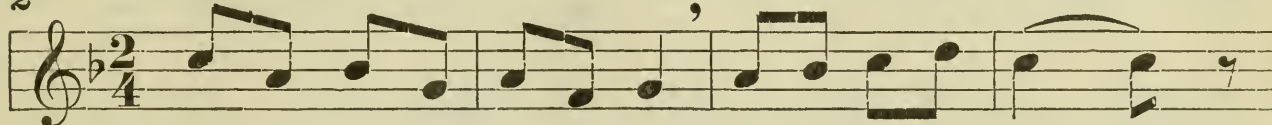
I think I'd take a cloud - ship And sail the sky - blue seas.

Singing position: sit erect (not touching the back of the seat; chest active; both feet on the floor; head up.

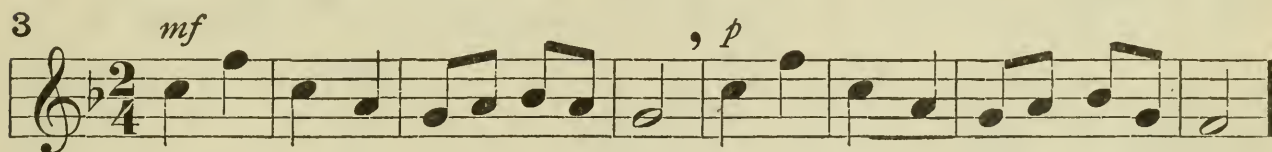
1



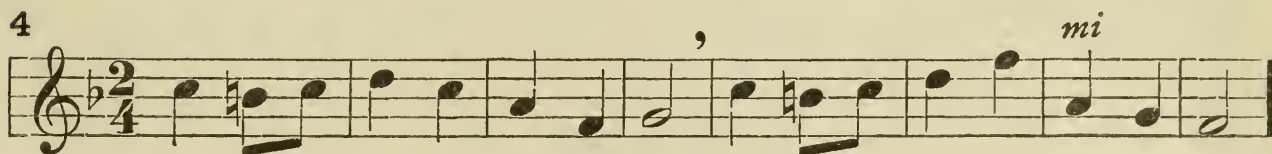
2



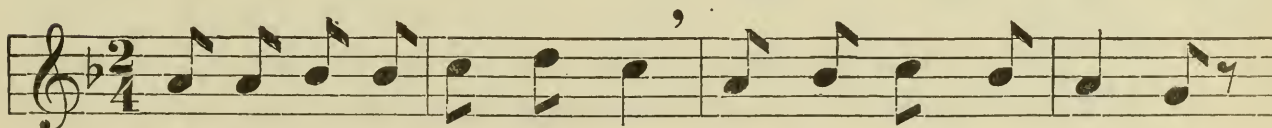
3



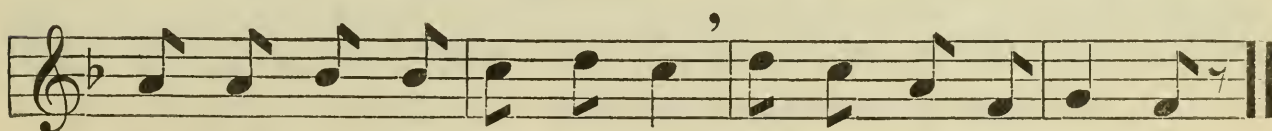
4



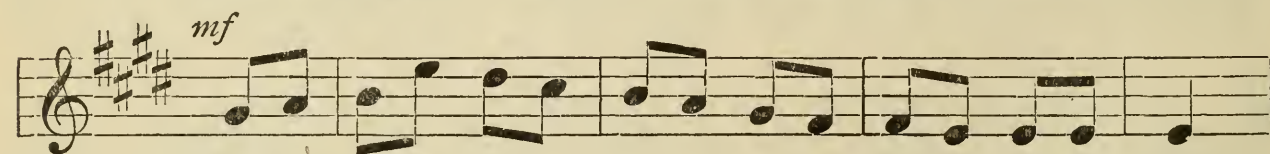
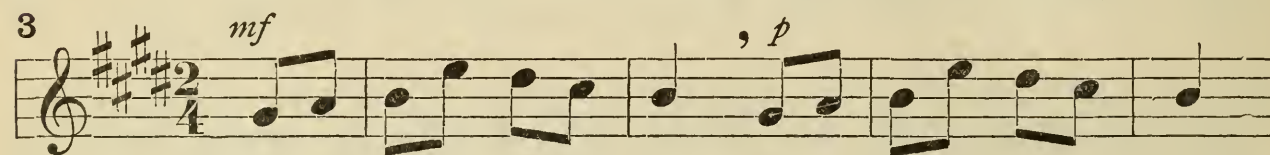
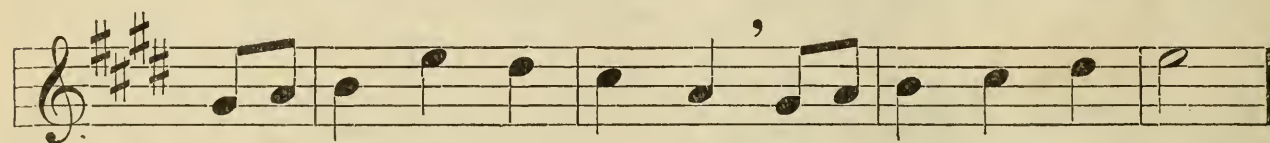
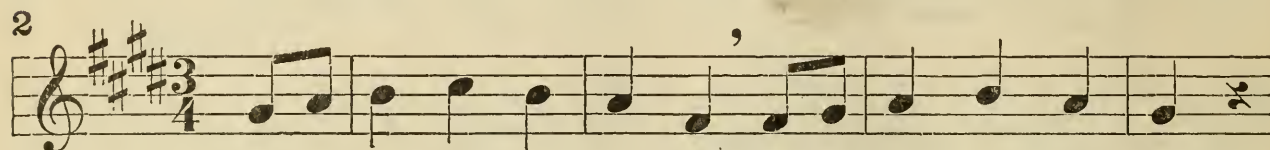
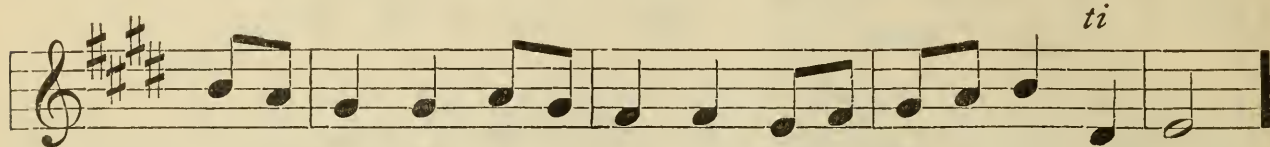
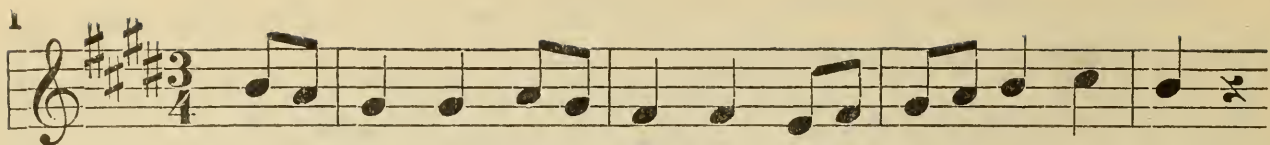
SONG OF THE BEE



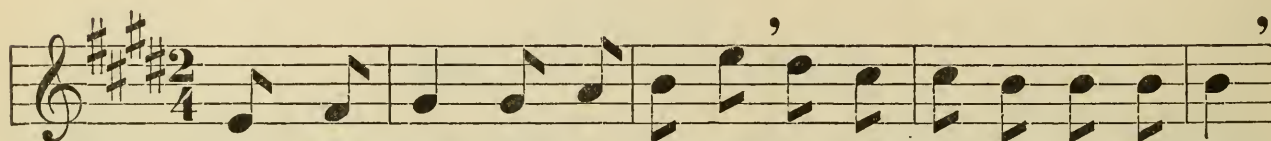
Bum-ble,bumble thro' the grass,Thro' the sweet new clo - ver ;



Hear me as I quick - ly pass, Hap - py lit - tle rov - er !

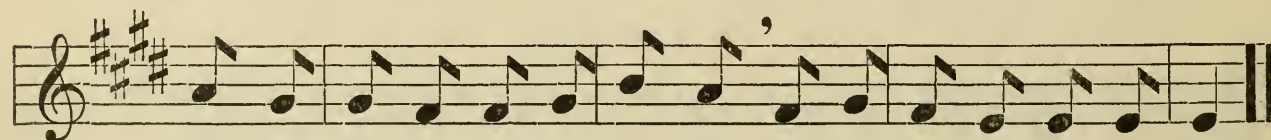


FAIRIES



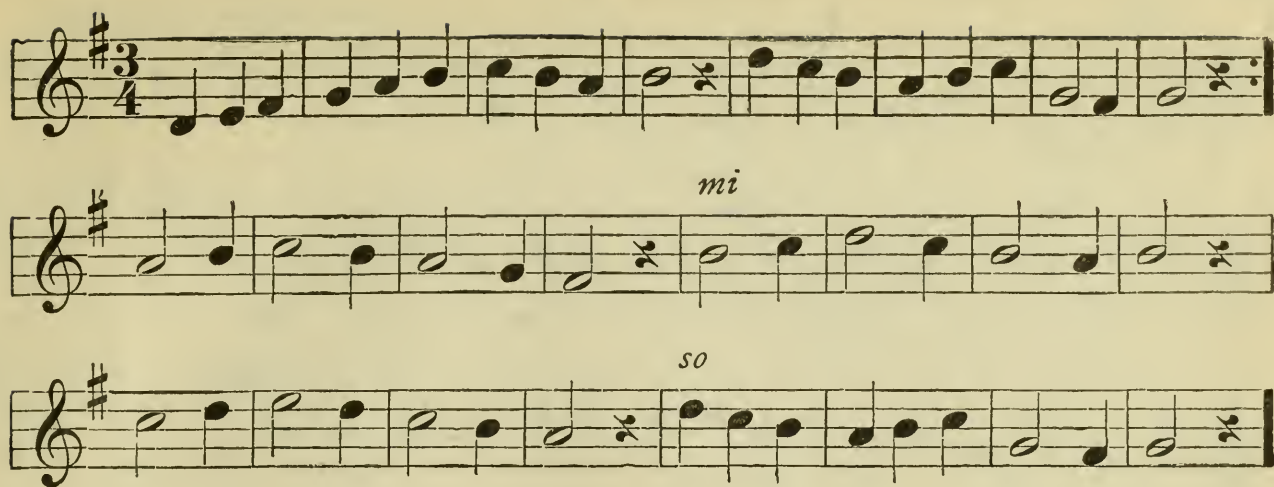
1. Did you know there are fai-ries In the gar-den ev-'ry night,

2. When they're sure no one's looking, Then they o-pen ev-'ry rose,

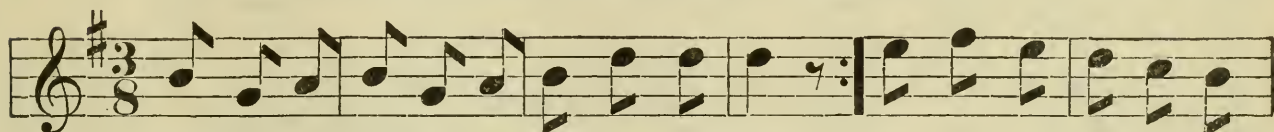


And they dance to mag-ic mu-sic In the sil-ver star-ry light?

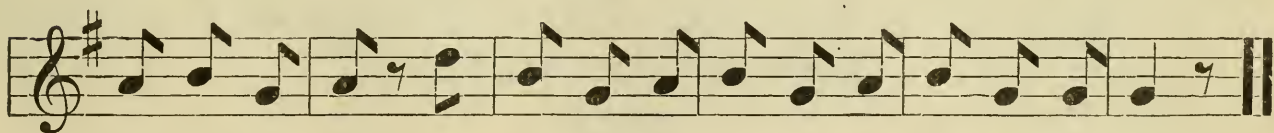
And they scat-ter all the dew-drops: How they do it, no one knows.



COBWEBS IN THE CORNERS

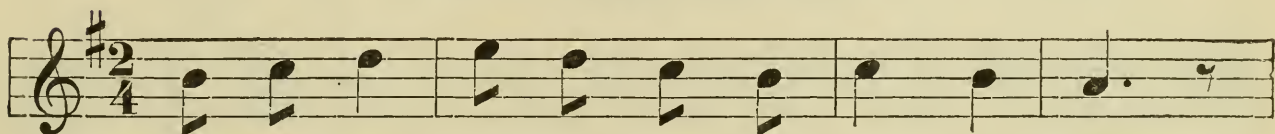


See how the spi-der is weav-ing her lace, } Look, how she hurries, the
 Hang-ing her cobwebs all o-ver the place! }

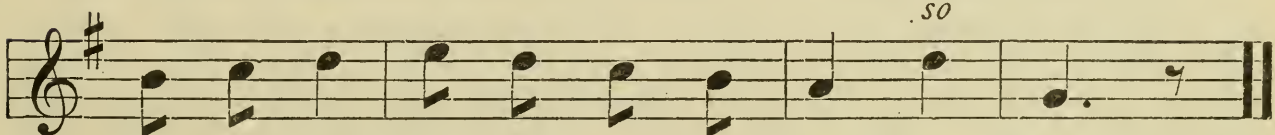


queer lit-tle elf! She seems to be run-ning a race with herself

AN INVITATION



1. Come with me; Such a pret-ty place I know!
 2. Near the pond, Such a bed of sweet, sweet peas!



You will see; That is where the sun-flow'rs grow.
 Just be-yond, Ap-ples grow on nice low trees.

1 *mf* *p*

2

3

4

5 *ti*

THE STUDY-HOUR

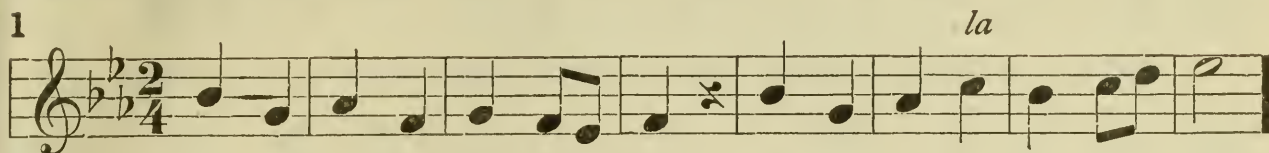
Hush, now; hush, now; Stud - y hour's be - gun!

1. All be qui-et as a mouse, Sleep-ing in a si - lent house;
2. Not a whisper, not a word Thro' the school-room should be heard;
3. When the stud-y - hour is done, All may scam-per in the sun;

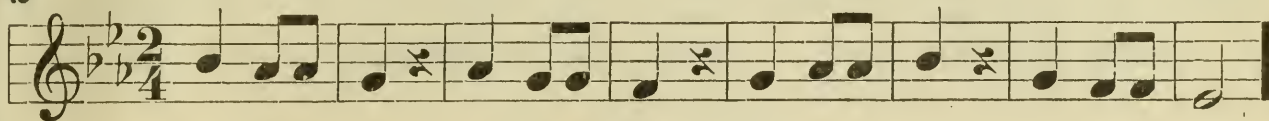
Hush, now; hush, now; Ev - 'ry sin - gle one!

Round the lips naturally and easily for $\bar{o}\bar{o}$ and \bar{o} . Tightening or puckering the lips injures the tone.

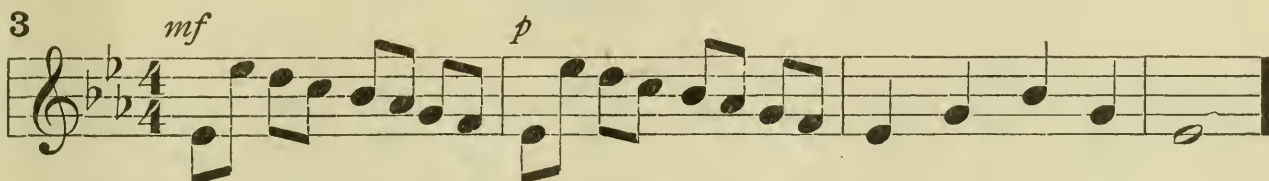
1



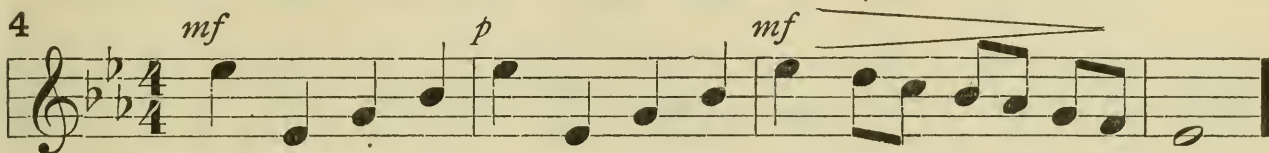
2



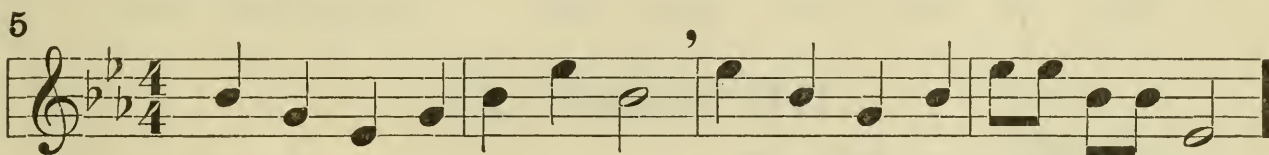
3



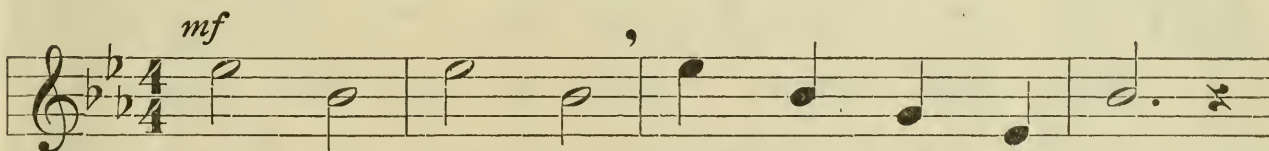
4



5



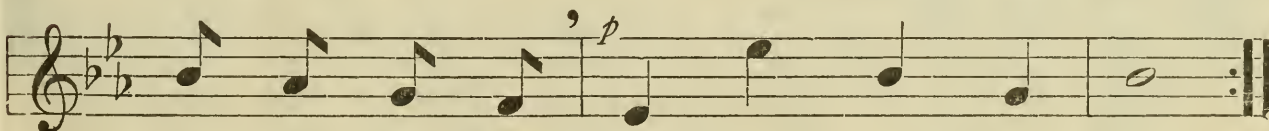
BELLS



1, 2. Ding, dong, ding, dong, ding, dong, ding, dong bell.

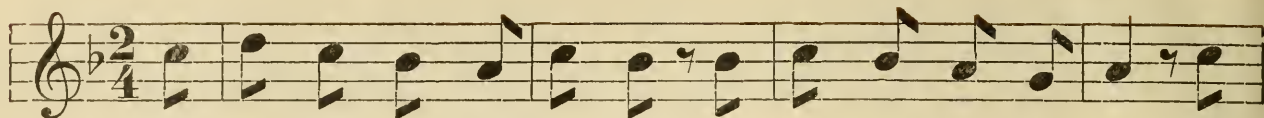


Hark, the mer - ry bells are ring - ing; 1. Heed the mes - sage
2. Lis - ten to their



they are bring - ing; } Bim, bom, bim, bom, bell.
tune - ful sing - ing; }

JUNE



Now June comes with her ros - es; She wears them ev-'ry-where; She

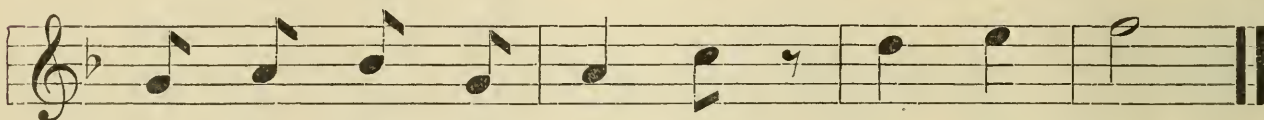


holds them in her a - pron; She twines them in her hair.

THE ROBIN



Hear the rob - ins sing - ing, Sing - ing loud and clear!



Joy - ful news their bring - ing: Spring-time's here.

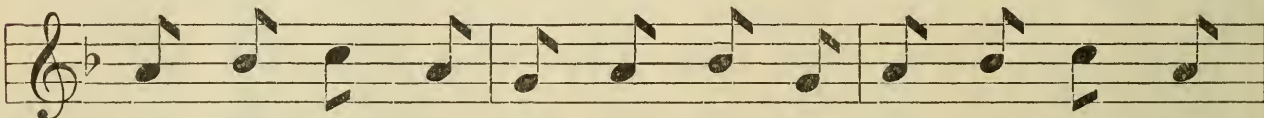
THE HONEY-BEE

From Hoffmann von Fallersleben

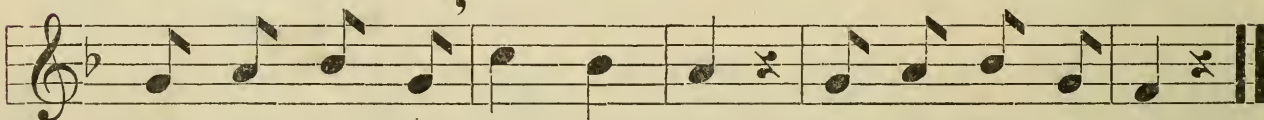
Allegretto



Hum, hum, hum; Hon - ey - bee has come.



1. I'll not harm you, mer - ry rov - er, Fly - ing thro' the
2. Ev - 'ry flow - er drips with hon - ey, All is free—you
3. Lat - er on, my pret - ty fel - low, We will eat your



fields of clo - ver! Buzz, buzz, buzz; That is what he does.
 need no mon - ey. Buzz, buzz, buzz; That is what he does.
 hon - ey yel - low. Buzz, buzz, buzz; That is what he does.

[illegible]

Brigham Young University



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